DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Philip Chow, organ

Sunday, June 27, 2004 at 3:00 pm

Program

Introduction and Toccata on "All Creatures of Our God and King" (1987)	Jacobus Kloppers (b. 1937)
Four pieces from *Orgelbüchlein*	Johann Sebastian Bach (1685-1750)
Wenn Wir in höchsten Nöten sein BWV 641 (When we are in utmost distress)	
Herr Jesu Christ, dich zu uns wend BWV 632 (Turn to us, Lord Jesus Christ)	
Jesu, meine Freude BWV 610 (Jesus, my joy)	
In dir ist Freude BWV 615 (In you there is joy)	
Trio Sonata No. 1 in E-Flat Major, BWV 525	Johann Sebastian Bach
I Allegro moderato	
II Adagio	
Sonata in C Minor, Op. 65, No. 2	Felix Mendelssohn (1809-1847)
I Grave - Adagio	
II Allegro maestoso e vivace	
III Fuga - Allegro moderato	

Intermission

Prelude, Fugue and Variation, Op. 18 (1868)	César Franck (1822-1890)
Prière à Notre Dame from "Gothic Suite", Op. 25	Léon Boëllmann (1862-1897)
Toccata from the Fifth Symphony, Op. 42	Charles-Marie Widor (1844-1937)

Mr Chow is a recipient of a Beryl Barns Memorial Award (Undergraduate).

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DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Charles Lin, piano

Assisted by
Henry Mokken, piano

Sunday, June 6, 2004 at 8:00 pm

From the **Preludes**, (Book 1:1909-10, Book 2 :1912-13) — Claude Debussy (1862-1918)
- La fille aux cheveux de lin
- La sérénade interrompue
- La Puerta del Vino

From the *Grandes Etudes de Paganini* (1851) — Franz Liszt (1811-1886)
- La Campanella

Sonata in C Major, K. 330 (1778) — Wolfgang Amadeus Mozart (1756-1791)
- I. Allegro moderato
- II. Andante cantabile
- III. Allegretto

Sonata No. 3 in A Minor, Op. 28 (1907-1917) — Sergei Prokofiev (1891-1953)

Intermission

Piano Concerto No. 3 in C Minor, Op. 37 (1800) — Ludwig Van Beethoven (1770-1827)
- I. Allegro con brio
- II. Largo
- III. Rondo

Reception to follow.

Charles Lin was born in Taiwan and began piano study at the age of nine. In 1995 he and his family immigrated to Edmonton and he studied with Glenda Patterson and Maureen Goebel. Since 1997 he has been a student of Professor Alexandra Munn at Alberta College Conservatory of Music, Grant MacEwan College. His theoretical studies were with Dr Arthur Crighton, Dr Robert Klakowich, and Mrs Roberta Allan. Charles has appeared as a soloist with the Concordia Symphony Orchestra (2001) and the Edmonton Symphony Orchestra (2003). He is the recipient of numerous scholarships, including the Beryl Barns Memorial Award (Undergraduate), the Lesaunier Piano Scholarship, and the Lorraine Downey Piano Scholarship. He has participated in master classes of Angela Cheng and Richard Raymond, and will study with André Laplante and Robert Silverman this July at the Orford Arts Centre, Quebec. Charles has just finished his first year Bachelor of Music here at the University of Alberta, under the guidance of Professor Janet Scott Hoyt.

Henry Mokken received his Bachelor of Music from the University of Victoria, and a Masters degree from Indiana University. He has been an official accompanist for several competitions, including the CMC national finals and the National Music Festival. He was a faculty at Alberta College Conservatory of Music Grant MacEwan College, and currently teaches at the L C Cheung Academy of Music.

Recital

Doug Millie (Cello)
and
Caitlin Smith (Cello)
with
Roger Admiral (Piano)

Hungarian Rhapsody	David Popper (1843-1914)
Second Suite for Violoncello (1720) Prelude Allemande Courante Sarabande Minuet I and II Gigue	Johann Sebastian Bach (1685-1750)
Concerto No. 1 in C Major (1765) Moderato	Joseph Haydn (1732-1809)
Intermission	
Suite per Violoncello (1926) III: Intermezzo e Danza Finale	Gaspar Cassado (1897-1966)
Concerto in D minor (1876) I: Prelude II: Intermezzo III: Andante, Rondo Allegro Vivace	Edouard Lalo (1823-1892)

Reception to follow in the Third Floor Lounge.

Many thanks to:

The University of Alberta for providing the venue for tonight's performance,
Tanya Prochazka for the years of experience she has shared with us, and the use of her video camera to record this concert,
And our parents for providing the food for the reception.

Hear's to your Health
Concert Series

Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano

Wednesday, April 28, 2004 at 5:00 pm

McMullen Gallery
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

Program

Sonata for Cello and Piano, Op. 6 (1932) — Samuel Barber (1910-1981)

Allegro ma non troppo
Adagio
Allegro appassionato

Trio in B-Flat Major,
Op. 97 "Archduke" (1811) — Ludwig van Beethoven (1770-1827)

Allegro moderato
Scherzo: Allegro
Andante cantabile
Allegro moderato

Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano

This concert was kindly sponsored by the Faculty of Medicine and Dentistry, the Department of Music, and GlaxoSmithKline.

Reception to follow.

A native of Edmonton, **Marina Hoover** began cello studies with Colin Ryan. She then studied under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale with Aldo Parisot. She was the founding cellist of the St. Lawrence String Quartet which rocketed to international prominence after winning the Banff International String Quartet competition and the Young Concert Artists auditions. For four years she was the Artist-in-residence at Stanford University, where she codirected the string program. She has been a visiting artist-in-residence and visiting Professor of Cello at the University of Toronto. After thirteen years with the St. Lawrence, she began teaching chamber music at the Northwestern University School of Music, serving as a member of their ensemble in residence, the Chicago String Quartet. She also appears as a regular guest cellist with Chicago Chamber Musicians.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious $30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Patricia Tao joined the U of A faculty in 2002. Performed for 10 years as pianist of the Guild Trio. Tours in Europe as "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artist's Community Concert series. Residencies at the Tanglewood Music Center and the University of Virginia. Live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers, including William Bolcom, Harvey Sollberger, and Sheila Silver. Has recorded on the CRI label. Solo CD of works by Schubert, Liszt and Corigliano, recently released by Arktos.

Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Principal teachers were Leonard Shure, Gyorgy Sebok, and Gilbert Kalish. Chamber music studies with Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Has also taught at Western Washington University and the University of Virginia.

She is currently assistant professor at the University of Alberta Department of Music.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Sabrina Steed, violin

Assisted by
Roger Admiral, piano

Saturday, April 24, 2004 at 8:00 pm

Sonata No. 2 in A Minor, S. 1003 (1720)	Johann Sebastian Bach
Grave	(1685-1750)
Fuga	
Sonata in C Minor, Op. 45	Edvard Grieg
1. Allegro molto ed appassionato	
2. Allegreto espressivo alla Romanza	
3. Allegro animato	
Concerto in D Minor, Op. 47	Jean Sibelius
1. Allegro Moderato	(1865-1957)

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Geoff Newton, baritone
Shelagh Scott, piano

Saturday, April 24, 2004 at 2:00 pm

Star of the County Down (Traditional)	E J Moeran (1894-1950) Arr H Hughes
The Roadside Fire (1905) The Infinate Shining Heavens (1907) Bright is the Ring of Words (1905)	Ralph Vaughan Williams (1872-1958)
Im Dorfe (1827) Der sturmtische Morgen (1827) Die Nebensonnen (1827)	Franz Schubert (1797-1828)
From *Tannhauser* (1859) O du mein holder Abendstern From *Macbeth* (1846) Pieta, rispetto, onore From *Pagliacci* (1892) Si puo..si puo	Richard Wagner (1813-1901) Giuseppe Verdi (1813-1901) Ruggiero Leoncavallo (1858-1919)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Newton.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Jonathan Kilgannon, piano

Friday, April 23, 2004 at 5:00 pm

Prelude and Fugue in D Minor, BWV 875 (ca. 1740) — Johann Sebastian Bach (1685-1750)

Six Pieces, Op. 118 (first published in 1893) — Johannes Brahms (1833-1897)
1. Intermezzo
2. Intermezzo
3. Ballade
4. Intermezzo
5. Romance
6. Intermezzo

Sonata, Op. 53 (1803/04) — Ludwig van Beethoven (1770-1827)
Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato

Mr Kilgannon is a recipient of a Margo Fraser Memorial Scholarship in Music.

Reception to follow.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Alyssa Miller, oboe

Assisted by
Roger Admiral, piano

Saturday, April 17, 2004 at 8:00 pm

Concerto in D Minor, Op. 9, No. 2 — Tomaso Albinoni (1674-1745)
- I. Allegro e non presto
- II. Adagio
- III. Allegro

Ark of the Covenant (1995)* — Milton Barnes (1931-2001)
- I. Invocation
- II. Recollections
- III. Rituals and Cortège
- IV. Bacchanal

With guests
Laura Neeland, harp
Jeff Donkersgoed, percussion

Intermission

Epitaph for Oboe and Piano (1979) — Witold Lutoslawski (1913-1994)

Sonata for Oboe and Piano (1962) — Francis Poulenc (1899-1963)
- I. Élégie
- II. Scherzo
- III. Déploration

Quartet in F Major for Oboe, Violin, Viola and Cello, KV 370 (1781) — Wolfgang Amadeus Mozart (1756-1791)
- I. Allegro
- II. Adagio
- III. Rondeau: Allegro

With guests
Sabrina Steed, violin,
Leanne Dammann, viola
Caitlin Smith, cello

*Thank you to the Canadian Music Centre for providing the score.

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Miller.

Ms Miller is a recipient of a Neil Primrose Award in Music, a Lloyd Thomas Award in Music (Woodwind) and a Peace River Pioneer Scholarship in Music.

Reception to follow at Scholar's Bar and Bistro.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Melissa Hemsworth, violin

Assisted by
Ryan Kolodziej and Remi Do, piano

Saturday, April 17, 2004 at 7:00 pm

Partita No. 2 in D Minor, BWV 1004 — Johann Sebastian Bach (1685-1750)
- I. Allemanda
- III. Sarabanda

Sonata for Violin and Piano in D Major (1943) — Sergey Prokofiev (1891-1953)
- I. Moderato
- II. Scherzo: Presto

Ryan Kolodziej, piano

Intermission

Sonata for Violin and Piano No. 3 in D Minor (1889) — Johannes Brahms (1833-1897)
- I. Allegro
- II. Adagio
- III. Un poco presto e con sentimento
- IV. Presto agitato

Remi Do, piano

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hemsworth.

Ms Hemsworth is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Hawrelak Family Bursary.

Reception to follow in the Fine Arts Lounge.

In Recital

Jeff Donkersgoed, percussion

Saturday, April 17, 2004 at 5:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Log Cabin Blues (1924) — George Hamilton Green (1893-1970)

Roger Admiral, piano

Time (1968) — Minoru Miki (b. 1930)

Ark of the Covenant (1995) — Milton Barnes (1931-2001)

Part I: Invocation
Part II: Recollections
i) War
ii) David Plays the Harp for King Saul
iii) David's Lament over King Saul and Jonathon
iv) War
Part III: Rituals and Cortège
Part IV: Bacchanal
i) Dance No. 1
ii) Dance No. 2
iii) Dance No. 3
iv) Rebuke of Michal
v) Dance No. 4

Alyssa Miller, oboe, oboe d'amore, English horn, shofar
Laura Neeland, harp

Raga No. 1 for Solo Timpani (1968) — William Cahn

Duo for Piano and Percussion (1988) — Barbara Monk Feldman (b. 1953)

Roger Admiral, piano

Stubernic (1988) — Mark Ford

L'ensemble Boreale
Nicholas Jacques and Court Laslop, marimba

Mr Donkersgoed is a recipient of a Beryl Barns Memorial Award (Graduate), a Graduate Student Scholarship from the Alberta Heritage Scholarship Fund, a Province of Alberta Graduate Scholarship, and the Violet Archer Graduate Scholarship in Music Composition.

Program Notes

Log Cabin Blues (1924) by George Hamilton Green
Xylophone virtuoso George Hamilton Green was born in Omaha, Nebraska on May 23, 1893. He along with his older brother Joseph (also an accomplished xylophonist) began their musical training at the piano. However, they soon convinced their father to purchase them a xylophone, "a small, awkward-looking instrument of two octaves, some of the bars being more narrow than others. It had no resonators and no stand … [but] it seemed wonderful, the most marvellous thing we had ever seen." The boys soon built a replica so they could both practice at the same time.

Green began playing solos with his father's band at age twelve and was playing vaudeville engagements by the summer of 1912. From Chicago, he moved to New York in 1915 and quickly earned rave reviews for his touch, his attack, his technique, and his powers of interpretation. In addition to almost single-handedly inventing xylophone technique, Green developed an extensive popular recital repertoire for the instrument. By 1916, Green claimed a repertoire of nearly three hundred standard overtures, rhapsodies, fantasies, concert waltzes, transcriptions of violin concerto and concert piano pieces. His list of original works includes novelties, salon waltzes, popular dance tunes, and a remarkable collection of ragtime tunes – all illustrating his inimitable technique and a highly original musical mind. Many of these works were quickly published and some are still available in modern editions.

Log Cabin Blues is a blue fox trot and is typical of George Hamilton's Green compositions in terms of its formal and harmonic concept, reminiscent in fact of the classical minuet and trio. Full of cheerful double stops and syncopated rhythms, the work is the perfect concert opener.

Time (1968) by Minoru Miki
Minoru Miki was born in Tokushima, Japan in 1930 and graduated from the Tokyo National University of Music as a composition major. He founded Pro Musica Nipponia in 1964 and served as its Artistic Director for 20 years, leading the contemporary Japanese instrumental community in producing over 160 performances abroad in his efforts to internationalize traditional Japanese instruments. He has won numerous awards and has been commissioned to compose works for such orchestras as the New York Philharmonic and the Leipzig Gewandhous Orchestra. However, he is most noted for his invention of the 20-string (later 21-string) koto with Keiko Nosaka in 1969 and for his many compositions written for the instrument.

Time was composed in a one-week period in the summer of 1968 for Keiko Abe's first marimba recital. The composition has since become a standard work in the marimba literature. From an early age, Miki loved the special feeling of Indonesian Gamelan ensemble music and thus this music served as inspiration in composing the work (as is evident in the work's basic six-note motive and variable quintuplet rhythm constructions). The composition is structured in an AABA format; however, the general atmosphere throughout the work is very free, almost like an improvisation.

Ark of the Covenant (1995) by Milton Barnes
Milton Barnes (1931-2001) began his musical career as a jazz drummer and guitarist in the 1950's, supporting himself while studying composition with John Weinzweig and Ernst Krenek and conducting with Victor Feldbrill and Boyd Neel at the Royal

Conservatory of Music in Toronto. An ensuing friendship with Zubin Mehta at the Berkshire Music School in Tanglewood led to his attending and graduating from the Orchestra and Opera Conducting School of the Vienna Academy of Music in 1961. Following this he served as Music Director/Conductor for both the Niagara Symphony and Chorus and the Niagara Falls Philharmonic and Chorus. He also founded and conducted the Toronto Repertory Orchestra in 1964 where he set the pace in Toronto and Canada for a new format in contemporary classical music programming.

In 1973, Barnes made a conscious decision to focus on composing full time. His compositional style has been called 'eclectic fusion.' Though jazz and pop influences are prominent in his work, he viewed himself as continuing the main stream of classical composition, noting that all great composers have drawn their inspiration from the cultural cross-currents of their own time and place. Barnes sought his inspiration in the cultural environment of contemporary Canada and was influenced by the music of his Jewish heritage. Versatile in his use of contemporary techniques, Barnes, nevertheless rejected the academic avant-garde in favour of a tonally based romantic idiom.

Of biblical importance, the Ark of the Covenant has interesting origins. Following Israel's deliverance from slavery in Egypt, God instructed Moses to build a "Tabernacle" (or tent) in which the Israelites would worship God. Placed in a special area known as "the Holy of Holies," the Ark of the Covenant was the most sacred object in the Tabernacle. Detailed instructions were given by God to construct the ark and it contained three items of extreme significance to the Israelites (the Ten Commandments, the rod of Aaron, and a golden pot of manna). The Ark of the Covenant was where God manifested His presence on earth. Not only was the ark centre of worship when it resided in the tabernacle, but it also protected the Israelites in battle, supernaturally defeating any adversaries that came before them. The Israelites also went to the ark to seek God's guidance and wisdom for the nation.

Milton Barnes's composition is a portrayal of the events in the life of David at the time of his capture of the city of Jerusalem and the subsequent transference of the Ark of the Covenant to the city. Ark of the Covenant was commissioned by oboist Lawrence Cherney and harpist Erica Goodman on a grant form the Canada Council for the Arts and was composed to commemorate the 3000th anniversary of the City of Jerusalem.

Raga No. 1 (1968) by William Cahn

William Cahn is the principal percussionist of the Rochester Philharmonic Orchestra, and is also a member of NEXUS, an internationally renowned percussion group based in Toronto, Canada. Since 1963, he has composed music primarily for percussion instruments and these works have ranged in scope from solo-unaccompanied pieces to concertos for percussion and full orchestra. Raga No. 1 was composed in 1968 and was first performed by the composer at the Eastman School of Music. The idea for the piece was inspired by hearings of the music of North India, and especially by the rhythm and techniques used on the tabla, the traditional drums of North Indian classical music. In the middle section of the work, the timpani will be played with the hands (as are tabla) and the pitches will be manipulated with the pedals to emulate the sounds of the larger of the two drums in a set of tabla.

Duo for Piano and Percussion (1988) by Barbara Monk Feldman
Barbara Monk Feldman studied composition with Bengt Hambraeus at McGill University in Montreal and with Morton Feldman at the State University of New York at Buffalo, where she received a Ph.D. in 1987 on an Edgard Varèse Fellowship. Her music has been performed in Canada, the United States, Belgium, Germany, Holland, and Italy by the Arditti String Quartet, the Montreal Chamber Orchestra, Roger Heaton, Yvar Mikhashoff, Frederic Rzewski, Aki Takahashi, Robyn Schulkowsky, and Marianne Schroeder. She has participated on the faculty of the International Ferienkurse fur Neue Musik at Darmstadt since 1988, and she has been commissioned to write new works from the Sonorities Festival at the Queen's University of Belfast, Toronto New Music Concerts, the Ontario Arts Council, the Canada Council, and Concerts in New York City.

The Duo for Piano and Percussion is typical of Barbara Monk Feldman's compositions in its usage of minimal material, non-functional harmonies, and extremely quiet dynamics. The work is more of a dialogue than a duo between the piano and the percussion instruments (vibraphone, chimes, and glockenspiel) as the performers rarely perform simultaneously.

Stubernic (1988) by Mark Ford
Mark Ford is the co-ordinator of percussion activities at The University of North Texas in Denton, Texas and has served as President of the Percussive Arts Society. Ford has premiered a variety of new works for solo marimba and regularly performs concerts and clinics around the United States. As a recording artist, Ford has released two solo compact discs (Motion Beyond and Polaris) to excellent reviews. His musical compositions are primarily for percussion instruments and they have been performed throughout the world.

Stubernic (pronounced Stew-bur-nick) is a marimba trio performed on one marimba, similar to the marimba performance practices in Latin America. The work is dedicated to Stefan and Mary K. Stuber who inspired Ford with stories of their humanitarian aid experiences in Nicaragua. Although Stubernic is not based on Latin American themes, the work attempts to re-create the energy and vitality of the region's music. At times in Stubernic, the frame of the instrument is used for percussive effects, such as the end-piece and the front metal resonators.

Biographies

From Waterloo, Ontario, **Jeff Donkersgoed** holds a Bachelor of Music degree with distinction in composition and music history from Wilfrid Laurier University and a Master of Music degree in composition from the University of Alberta. His principal composition instructors have included Howard Bashaw, Glenn Buhr, Linda Caitlin-Smith, Peter Hatch, Laurie Radford, and Heather Schmidt. He has had compositions read or performed by such ensembles as the Penderecki String Quartet, the Borealis String Quartet, the Norwell District Secondary School Senior Concert Band, the WLU Wind Ensemble, the WLU Percussion Ensemble, the WLU Improvisations Concerts Ensemble, the University of Alberta Academy Strings, and the Kitchener-Waterloo Symphony.

As a percussionist, Jeff's instructors have included David Campion of the Stratford Festival and Brian Jones of the Edmonton Symphony Orchestra. He has performed with the WLU University Symphony Orchestra, WLU Wind Ensemble, WLU Percussion Ensemble, the University of Alberta Symphony Orchestra, the Edmonton Youth and Children's Choirs, and the Edmonton Symphony Orchestra. He has performed concertos with the WLU Symphony Orchestra and the University of Alberta Academy Strings and has appeared as a guest artist in numerous student recitals. His final performances as a University of Alberta student will be with the University of Alberta Symphonic Ensemble and University Symphony Orchestra on April 26, 2004 as part of the Cantando Festival.

Roger Admiral received his Doctor of Music degree from the University of Alberta. He works as a freelance musician in the Edmonton area and performs in the Kovalis Duo with Montreal percussionist Philip Hornsey.

A native of Edmonton, **Nicholas Jacques** formal percussion training began at the University of Alberta with Brian Jones and at McGill University with D'Arcy Grey and Andrei Malashenko. He has attended master classes given by Michael Burritt, Gordon Stout, Evelyn Glennie, Leigh Howard Stevens, and She-e Wu. He has performed with many noted professionals and ensembles such as Alain Trudel, Jens Lindemann, Jeffery Goldberg, the Edmonton Symphony Orchestra, and theTommy Banks Big Band. He has also been heard on CBC Radio. He recently completed a Long-term Career Development Residency at the Banff Centre for the Arts where he studied and performed with percussionists Aiyun Hoang and Rod Thomas Squance. Nick is the founding member of L'ensemble Boreale and is proud to see it continuing in its current form.

Court Laslop is an active member of the Edmonton music community. He is currently completing a Bachelor of Music degree in percussion performance at the University of Alberta, where he has served as principal percussionist in both the Symphonic Wind Ensemble and Symphony Orchestra for the past three years. Court is also a member of L'ensemble Boreale and the Edmonton Youth Orchestra and has played with ensembles such as the New Edmonton Wind Sinfonia, Mill Creek Colliery Band, Opera NUOVA and the Alberta Wind Symphony. He has performed with many noted professionals such as Robert Rumbelow, Malcolm Forsyth, Howard Cable, Ben Heppner, Dominic Spera, Tommy Banks and Jens Lindemann. His teachers have included Brian Jones, Trevor Brandenburg, Clarence Samuelson and Brian Thurgood. Court currently resides in Devon where he continues to perform, teach and give clinics for students.

Alyssa Miller is completing her third year of the BMus/BEd combined degree program at the University of Alberta, studying oboe and English horn with Beth Levia. She has performed with the University of Alberta Symphony Orchestra, Orchestral Winds and Percussion, and Symphonic Wind Ensemble, the Edmonton Children's Choir, Edmonton Youth Orchestra, Okanagan Youth Orchestra, Thompson Valley Orchestra, the British Columbia Honour Orchestra, as well as in numerous student recitals and chamber ensembles. During the summer months, Alyssa is a faculty member for the Kamloops Interior Summer School of Music, where she is office manager, assistant camp director, and oboe instructor. Alyssa is the recipient of the Peace River Pioneer Memorial Scholarship in Music, the Neil Primrose Memorial Scholarship in Music, and the Lloyd Thomas Award in Music (Woodwind).

Born and raised in Edmonton, harpist **Laura Neeland** is currently enrolled in the Bachelor of Music program at the University of Alberta. She has studied harp for nine years under Keri Zwicker and Nora Bumanis, Principal Harpist of the Edmonton Symphony Orchestra. She has performed with the Edmonton Youth Orchestra, Concordia Symphony Orchestra, the University of Alberta Symphony Orchestra, University of Alberta Wind Ensemble, and the University of Alberta Academy Strings. Laura regularly performs private engagements and has played for local, provincial, and federal dignitaries, including the Governor-General of Canada. Laura studied clarinet with Don Ross for eight years and holds a Grade 10 certificate in piano from the Royal Conservatory of Music. She recently won the University of Alberta Academy Strings Concerto Competition, performing Claude Debussy's *Danse sacree et profane*.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Allison Schmidt, piano

Friday April 16, 2004 at 5:00 pm

English Suite No. 3 in G Minor, BWV 808 (1719-25) — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte alternativement
- Gavotte II ou la Musette
- Gavotte Repetatur
- Gigue

From *Iberia Suite* (Book I) (1906-1909) — Issac Albeniz (1860-1909)
- El Puerto

Intermission

In Memoriam to the Victims of Chernobyl (1997) — Larysa Kuzmenko (b. 1956)

Sonata in E Minor, Op.7 (1865) — Edvard Grieg (1843-1907)
- Allegro Moderato
- Andante Molto
- Alla Menuetto ma poco piu lento
- Molto Allegro

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Schmidt.

Ms Schmidt is a recipient of a Jason Lang Scholarship.

Reception to follow in the Fine Arts Lounge.

In Recital

Jessica Heine, soprano

assisted by
Janna Olson, piano

Wednesday, April 14, 2004 at 8:00 pm

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Susanne (Cinquiéme Cantate, à voix seule)	Elisabeth-Claude Jacquet de la Guerre (1665-1729)
Das Veilchen Was weinst du, Blümlein Liebst du um Schönheit Das ist ein Tag, der klingen mag	Clara Schumann (1819-1896)
From *Andre Chenier 'La mamma morta'*	Umberto Giordano (1867-1948)
Elle et moi Chanson d'Amour Dansons la Gigue	Mrs H H A Beach (1867-1944) Poldowski (Irene Wieniawska Paul) (1880-1932)

Intermission

Das Blümlein Flüstern, anthemscheues Lauschen Die Beschwörung	Pauline Viardot Garcia (1821-1910)
Songs of north I- Seasons of the North II- September Nativity III- Vows and Seasons IV- The Ending of Snow's Dominion V- O Kingdom of Summer	Violet Archer (1913-2000)
It's Me, O Lord	Traditional arr Betty Jackson King (1928-1994)
He's Got the Whole World in His Hand	Traditional arr Margaret Bonds (1913-1972)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Heine.

Translations

Susanne

Recitatif

Because of the heat Susanne was enjoying the cool, clear water, and hidden from her view were two old men aroused by desire for her beauty.

Air

Foolish youths, don't think that old age will be a help against love's temptations. The one who is led by love in his youthful spring will be dragging love's chain until his last years.

Recitatif

Susanne's beauties arouse their boldness. These odious lovers dare to show themselves. Their ardor, along with a threat, startles her.

Air

"Give in, you must surrender to our ardent desire. How could you refuse the most charming pleasures. Relieve our desires, or from this very day you must fear a hatred equal to our love."

Recitatif

To overcome her steadfast virtue they accuse her of a criminal desire punishable by death under the law. This is the skillful trap their passion uses. Inhuman men, is this how you lay claim to your pleasures? Susanne, what a peril! What will you do? Will you surrender to their passion to avoid death?

Recitatif mésur

"No," says the constant-hearted heroine, "you can make me perish, but if I have to die, it will be as an innocent."

Air

May the same fervor inspire our hearts. An innocent heart doesn't fear anything. No, for each day is only a blessing if it can be enjoyed without committing a crime.

Text by André de la Motte
Translated by Valerie M. McIntosh

Das Veilchen (The Violet)

A violet in a meadow stood,
but bent he was and quite unknown;
he was a charming violet.
There came now a youthful shepherdess
with lightest step and merry heart
along, along
the meadow there, and sang.
"Ah!" thought the violet, "if I were
the fairest blossom in the world,
ah, just a tiny moment,
until the darling plucked me out

Das Veilchen (The Violet), cont'd
and on her bosom gently pressed!
Just once, just once
a quarter-hour long!"
Alas! alas! the maiden came
and not a glance the violet gave,
she tread upon poor Violet.
He sank and died but happy yet:
"I'm dying now but dying thus
through her, through her,
and at her feet I die."

Text by Johann Wolfgang von Goethe

Was weinst du, Blümlein (Why weep, dear blossom)
Why weep, dear blossom, in morning sun?
The blossom giggled: "Now what a thought!
I am but joyful, I do not weep -
and joyful tears in my eyes well up."

You morning heavens, are red as blood,
as if your sun in ocean were lying dead.
The laughing heavens called out to me:
"I sprinkle but roses upon its path!"

With radiant flaming the sun shone forth,
the flowers blossomed cheerfully up.
The brooklets gurgled joyful on,
and the sun thus laughed its warm-hearted laugh.

Text by Hermann Rollett

Liebst du um Schönheit (If you love for beauty)
If you love for beauty,
oh, do not love me!
Love the sun,
she has golden hair!
If you love for youth,
oh, do not love me!
Love the spring,
it is young every year!
If you love for treasure,
oh, do not love me!
Love the mermaid,
she has many clear pearls!
If you love for love,
oh yes, do love me!
love me ever,
I'll love you evermore!

Text by Friedrich Rückert

Das ist ein Tag, der klingen mag (This is a day for singing songs)
This is a day for singing songs -
the quail in the grain field trills,
the lark rejoicing jubilates
all over verdant bright green hedge,
the hunter blows his horn.
Dame Nightingale calls sweetest sounds
through leaves a whisper goes,
the echo answers in return,
it rings and sings all everywhere
this is a song of spring.

Text by Hermann Rollett

La mamma morta (They Killed my Mother)
"They killed my mother in the doorway of my room; She died saving me!
Later, at dead of night, I wandered about with Bersi, when suddenly
a livid glow flickers
and lights ahead of me the dark street! I looked at it! My childhood home
was ablaze!
I was alone,
and surrounded by nothingness!
Hunger and poverty,
deprivation and danger.
I became ill,
and Bersi, so good and pure
traded her beauty
for my sake!
I bring misfortune to all who love me.
It was then, in my misery,
that love came to me!
And murmured in a sweet, melodious voice:
"You must live ! I am life itself!"
Heaven is in my eyes!
You are not alone!
Let your tears fall on my breast!
I will walk with you and be your support!

La mamma morta (They Killed my Mother), cont'd
Smile and hope! I am love!
Is all around you blood and mire?
I am divine! I can make you forget!
I am the god who descends to earth
from the empyrean and makes this world
A paradise! Ah!
I am love, love, love"
the angel approaches, kisses me,
and in that kiss is death!
The body is my body.
Take it then!
I am already dead like it!

Libretto by Luigi Illica
Translated by Carlos Bardera

Elle et moi (Her and I)
The spring of a thousand colors,
The enticing flame with its lively spark,
The tree of the fields with its white flowers and sweet odors,
This is her,
Ah! This is Her!

The swallow that flies in front of spring,
The kid that attaches itself to the tree of the fields,
Ah! Attracted by its blossom, its beautiful blossom,
Ah! The butterfly that without fear of the flame will burn his wing,
Ah! This is me.

Text by Félix Bovet

Chanson d'Amour (A Song of Love)
The dawn is born, and your door is shut!
My dear, why do you sleep?
At the hour when the rose wakes
Are you not going to get up?

O, my charming one,
Listen here,
The lover who sings
And weeps as well!

All things knock at your blessed door
The dawn says: I am the day!
The bird says: I am harmony!
And my heart says: I am love!

O, my charming one,
Listen here,
The lover who sings
And weeps as well!

Chanson d'Amour (A Song of Love), cont'd
I adore you, my angel, and love you, my woman.
Only for you has God completed me
He has made my love for your soul,
And my glance for your beauty!

O, my charming one,
Listen here,
The lover who sings
And weeps as well!

Text by Vicomte Victor Marie Hugo
Translation by Thomas Dawkins

Dansons la Gigue (Let's dance a jig)
Let's dance a jig!

I loved above all her pretty eyes
brighter than the stars in the skies,
I loved her malicious eyes likewise.

Let's dance a jig!

She for sure, she knew the art
of breaking a poor lover's heart,
how charmingly she played the part.

Let's dance a jig!

But I find that it's even better
that kiss of her mouth in flower
now, in my heart, she's a dead letter.

Let's dance a jig!

I recall, oh I recall
the hours, the words we let fall,
and this is the very best of all.

Let's dance a jig!

Text by Paul Verlaine
Translated by AS Kline

Das Blümlein (The Little Flower)
I see a little flower lying in the book,
Forgotten, scentless, and faded;
Thoughts strangely come to me,
Like a glance into the soul.

Where did it bloom? When and how long?
Who picked it? Why so moved?
In what spring, on what hillside?
Why was it laid here?

As an emblem of a pleasing moment?
As a token of a sorrowful parting?
Or of the blessed passing
Into the dark wood, into the still valley?

Does he still live? Is she still living today?
Where do they tarry through this time?
Or are they death's booty
Withered as this flower is?

Text by Pushkin

Flüstern, anthemscheues Lauschen
(Whispers, Breathless Listening)
Whispers, breathless listening,
Nightingale's call,
Silver gleam, the brooklet's murmur,
Dreamy in the grove,

Light of the night and nocturnal darkness,
Shadows all around,
Lovely eyes glow with passion:
Heart, what more could you want?

From the clouds roses bloom
And in the grove glow
Blissful tears, sweet caresses,
And the day! the day!

Text by Feth

Die Beschwörung (The Entreaty)
Oh, if it is true, that in the night,
When all who live are lulled in sleep,
And only the moonlight's pale splendor
Moves around the tombstones,
Oh, if it is true, that the dead leave
The graves empty,
I wait to embrace you.
Hear me, Leila! Come here! Come here!
Appear from your shadowy realm,
Just as you were before our parting,
As in that cold winter's day,
Your countenance disfigured with pain,
O come here, a distant star,
O come, a breath, a soft sound,
Or in fearful beauty,
It is the same to me, come here, come here!

I do not call Leila here
To discover the secret of the grave,
Nor to reproach
Those who murdered my love,
Nor, though oppressive
Doubts torture me…No, only to say
That loyally still my heart beats,
And still it beats…Come here! Come here!

Text by Pushkin
Translations by Catherine Sentman Anderson

Upcoming Events

April
28 Wednesday, 5:00 pm
Hear's to your Health Concert Series
Guest artist **Marina Hoover**
(former cellist of the
St. Lawrence String Quartet)
with
Martin Riseley, violin
Patricia Tao, piano
Barber *Sonata for cello and piano*
Beethoven's *"Archduke" Trio*
Foyer, Bernard Snell Hall
Walter Mackenzie Health
Sciences Centre
Free admission

May
15 Saturday, Time: 4:30 pm
Double Bass Masterclass
with Visiting Artist **Edgar Meyer**
Winspear Centre Rehearsal Hall
General admission: $15 at the door
Fo more information please call,
440-2486

22 Saturday, 8:00 pm
Alexandra Munn, piano
with **Frank Ho, violin**
Admission: $15/adult, $10/student/senior
For tickets and more information,
please call 433-4010

department of Music

Please donate to Campus Food Bank

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DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Montano Cabezas, piano

Wednesday, April 14, 2004 at 5:00 pm

Program

Sonata No. 3, Op. 2 (1794-95) — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio
- Scherzo
- Allegro assai

Scenes from a *Jade Terrace* (1988) — Alexina Louie (b. 1949)
- Warrior
- Memories In An Ancient Garden
- Southern Sky

Intermission

Sonata No. 3, Op. 28 (1917) — Sergei Prokofiev (1891-1953)

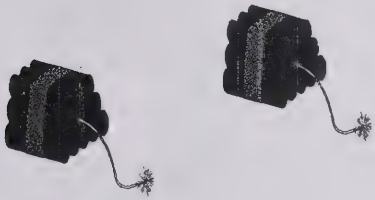
Dumka: *Russian Rustic Scene* (1886) — Pyotr Il'yich Tchaikovsky (1840-1893)

Grand Polonaise Brillante précédée d'un Andante Spianato (1830-35) — Frédéric Chopin (1810-1849)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Cabezas.

Mr Cabezas is a recipient of a Beryl Barns Memorial Award (Undergraduate), the Bessie Brooks Winspear Scholarship and the Ernesto Lejano Scholarship for Piano Performance.

A Concert of New



Electroacoustic Compositions

Wednesday, April 14, 2004

12:00 noon

Fine Arts Building Studio 27

University of Alberta

Department of Music

A Concert of New Electroacoustic Compositions
Wednesday, April 14, 2004
12:00 noon
Fine Arts Building
Studio 27

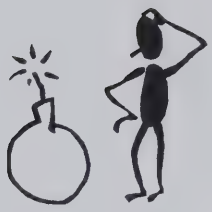
Kenya Kondo
untitled (~5:00)

Heather Hindman
State of the Union (8:10)

Poh-Yuan Ku
Waiting (5:10)

John Taylor
Hammer of the DOGS (5:25)

Matthieu Damer
Infrastructure (5:46)



Ryan Fizzell
Album (5:53)

Court Laslop
A Rhythmic Ringing in the Ears (4:17)

Rob Boothe
Iceberg & Aurora (5:15)

Sam Pathirana
Journeyman (4:15)

André Lalonde
Trance Formation (4:07)

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Court Laslop, percussion

Monday, April 12, 2004 at 8:00 pm

Program

Tristickery (1981) — William J Schinstine

l'ensemble Boreale

Scenes from an Ancient Battle (2001) — Michael J Rhodes

Eight Pieces for Four Timpani (1950/66) — Elliott Carter (b. 1908)
VIII. March

Michi (1979) — Keiko Abe (b. 1937)

Intermission

Concerto pour Batterie et Petit Orchestre (1930) — Darius Milhaud (1892-1974)

Roger Admiral, piano

Stubernic (1988) — Mark Ford

l'ensemble Boreale
Jeff Donkersgoed
Nicholas Jacques
Court Laslop

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Laslop.

Mr Laslop is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow.

Year of Czech Music

featuring

Antonín Kubalek, piano

Sunday, April 11, 2004 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Memories of Bohemia — Bedrich Smetana (1824-1884)
in the form of Polkas
- Polka in A Minor, Op. 12, No. 1
- Polka in E Minor, Op. 12, No. 2
- Polka in E Minor, Op. 13, No. 1
- Polka in E- Flat Major, Op. 13, No. 2

Silhouettes, Op. 8 — Antonin Dvořák (1841-1904)
- Allegro fuoco
- Andantino
- Allegretto
- Vivace
- Presto
- Poco sostenuto
- Allegro
- Allegretto
- Allegro
- Allegretto grazioso
- Allegro moderato
- Allegro feroce

Intermission

About Mother, Op. 28 — Josef Suk (1874 1935)
- When Mother was a little girl (Kdyz byla Matinka jeste devcatkem)
- Once upon a Spring (Kdysi z jara)
- How Mother sang at night to a sick child (Jak zpivala Matinka za noci choremu decku)
- About Mother's Heart (O matincine srdci)
- Remembering (Vzpominani)

Memories, Op. 6 — Vitezslav Novak (1870 1949)
- Triste
- Inquieto
- Amoroso

Etudes and Polkas, Book III — Bohuslav Martinu (1890-1959)
- Etude in A
- Polka in B
- Etude in F
- Polka in A
- Etude in F

Antonín Kubalek

Receiving three standing ovations following his performance at the Prague Spring Festival this year, it is evident that pianist Antonin Kubalek's artistry and musicianship continues to command respect and appreciation from audiences and critics internationally. With playing that has become synonymous with "perfection of style, precision and beauty of sound and interpretation", he remains one of the most prominent pianists in North America.

Mr Kubalek's performances have graced the stages in solo, chamber and orchestral concerts. With over two dozen CD titles and two dozen LPS titles to his credit, he remains an international recording artist winning praises in such publications as American Record Guide, Fanfare Magazine, CD Review, & Gramophone Magazine. Mr Kubalek has twice been nominated with the highest recording honour in Canada: the Juno Award. Glenn Gould made a unique contribution to this Canadian artist's career. Gould's only foray into the role of "producer" was spirited by Kubalek's playing. The Second Piano Sonata by Korngold, recently re-released on CD by Citadel Records, was the fruit of this singular musical union.

With a special affinity for the music of Czech composers, his breadth of repertoire also spans the classical to the most challenging contemporary composers. Canadian contemporary music is impressively and thoroughly represented by Mr Kubalek's numerous premieres and recordings, many of which are commissioned by him. Equally at home with chamber repertoire, his chamber recordings include the Dvorak's Piano Quintets with the Lafayette String Quartet and earlier recordings with the likes of the Vaghy Quartet.

Antonín Kubalek, a respected educator, has served on the faculties of The Royal Conservatory of Music, University of Toronto, York University, the Prague Conservatory and the Prague Academy. As a preeminent teacher, Mr Kubalek is often invited to colleges and universities throughout North America where he gives masterclasses, seminars, and coaching sessions. His expertise is also in demand on both national and international juries.

Co-sponsored by the Wirth Institute and the Czech and Slovak Society of Arts and Sciences of Alberta.

Upcoming Events

April
13 Tuesday, 8:00 pm
Master of Music Recital
Beatriz Boizan, piano
Free admission

28 Wednesday, 5:00 pm
Hear's to your Health Concert Series
Guest artist **Marina Hoover**
(former cellist of the
St. Lawrence String Quartet)
with
Martin Riseley, violin
Patricia Tao, piano
Barber *Sonata for cello and piano*
Beethoven's *"Archduke" Trio*
Foyer, Bernard Snell Hall
Walter Mackenzie Health
Sciences Centre
Free admission

May
15 Saturday, Time: TBA
Double Bass Masterclass
with Visiting Artist **Edgar Meyer**
Venue: TBA
General admission: $15 at the door
Fo more information please call,
492-8112

22 Saturday, 8:00 pm
Alexandra Munn, piano
with **Frank Ho, violin**
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department of Music

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New Works for Two Pianos and Two Percussion
by U of A Student Composers
(Music 460, 560, 660 and 661)

Roger Admiral, piano
Michael Rose, piano
Trevor Brandenburg, percussion
Brian Jones, percussion
Russell Whitehead, conductor

Monday, April 5, 2004
at 8:00 pm
Fine Arts Building 1-29

Program

DEPARTMENT OF
MUSIC

Program

Christian Bérubé	"Road, n. A strip of land along which one may pass from where it is too tiresome to be to where it is futile to go." (Ambrose Bierce, *The Devil's Dictionary*).
Philip Paschke	Deductive Reasoning
Heather Hindman	Etudes i) Transformation ii) Crystallize iii) Converge
Kristin Flores	Celestial

WARNING: the following composition contains coarse language; listener discretion is advised.

Jeffrey Donkersgoed Flex-Auger

Upcoming Event

Electroacoustic Music Concert
Works by U of A Students
Wednesday, April 14, 2004 at 12:00 noon
Studio 27, Fine Arts Building
Free admission

Upcoming Events

April

11 Sunday, 8:00 pm
Visiting Artist Recital
Antonín Kubalek, piano
Part of the "Year of Czech Music"
Co-sponsored by the Wirth Institute and the Czech and Slovak Society of Arts and Sciences of Alberta

13 Tuesday, 8:00 pm
Master of Music Recital
Beatriz Boizan, piano
Free admission

14 Wednesday, 12:00 noon
Electroacoustic Music Concert
Works by U of A Students
Studio 27, Fine Arts Building
Free admission

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DEPARTMENT OF
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Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, April 5, 2004 at 12:10 pm

Program

From *Iberia Suite* (Book I) — Isaac Albeniz (1860-1909)
"Evocacion "
"El Puerto"
"Corpus Christi en Sevilla"

Beatriz Boizan, piano

Introduction and Toccata on
'All the Creatures of our God and King' (1987) — Jacobus Kloppers (b. 1937)

Prélude, Fugue et Variation, Op. 18 (1868) — César Franck (1822-1890)

Philip Chow, organ

Sonata No. 4 in B-Flat Major, Op. 65 (1845) — Felix Mendelssohn (1809-1847)
Allegro con brio
Andante religioso
Allegretto
Allegro maestoso

Alice Boyd, organ

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Kateryna Yushchenko, piano

Sunday, April 4, 2004 at 8:00 pm

Program

From *The Well-Tempered Clavier Part II* (1740) — Johann Sebastian Bach (1685-1750)
Prelude and Fugue No. 3 in C-sharp Major

Piano Sonata No. 27, Op. 90 (1814) — Ludwig van Beethoven (1770-1827)
I. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
II. Nicht zu geschwind und sehr singbar vorgetragen

From *Années de Pèlerinage: Deuxième Année – Italie* (1846) — Franz Liszt (1811-1886)
Tre Sonetti Di Petrarca
1. Sonetto 47 "Benedetto sia 'l giorno" (Blessed be the day)
2. Sonetto 104 "Pace non trovo" (I find no peace)
3. Sonetto 123 "Io vidi in terra angelici costumi" (I beheld on earth angelic grace)

Intermission

From *Iberia, Book I* (1906) — Isaac Albéniz (1860-1909)
1. Evocación
2. El Puerto

From *Etudes –Tableaux* (1911, 1916 -17) — Sergei Rachmaninov (1873-1943)
Opus 33, No. 5
Opus 39, No. 5

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Yushchenko.

Ms Yushchenko is a recipient of a Abigail Edith Condell Memorial Scholarship, Louise McKinney Post-Secondary Scholarship, a Bessie Brooks Winspear Scholarship and a Margo Fraser Memorial Scholarship in Music.

Reception to follow in the Arts Lounge.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Marty Majorowicz, trombone
assisted by
Judy Loewen, piano
With guests
Paul Richey, piano
Geof Davison, bass
Chris Walton, drums
Dan Davis, saxophone

Saturday, April 3, 2004 at 8:00 pm

Program

Sonatina fur Posaune und Klavier (1954) Allegro Andante molto sostenuto Allegro vivace	Kazimierz Serocki (1922-1981)
Sonata for Trombone and Piano (1998) Allegro Maestoso Adagio Allegro Giocoso	Eric Ewazen (b. 1954)
Introduction et Polonaise Introduction Polonaise	Jules Demersseman (1833-1866)

Intermission

"For Rick"	Marty Majorowicz
Coping	Kelly Jefferson
Prime Directive	Dave Holland

Mr Majorowicz is a recipient of a New Edmonton Wind Symphonia Brass Scholarship.

Reception to follow in the Fine Arts Lounge.

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Renna Hoang, piano

Saturday, April 3, 2004 at 8:00 pm

Program

Sonata, Op. 78, No. 24 (1809) Adagio cantabile Allegro vivace	Ludwig van Beethoven (1770-1827)
Deax Nocturnes, Op. 27, No. 1 (1835) Larghetto Lento sostenuto	Frederic Chopin (1810-1849)
Rondo a Capriccio, Op. 129 (1795) Allegro vivace (Rage over a lost penny)	Ludwig van Beethoven

Intermission

From *Pieces de Clavecin*, 3rd book (1713-30) Le Rossignol-en-amour	Francis Couperin (1668-1733)
From *Woodland Scenes*, Op. 82 (1834-36) The Prophet Bird	Robert Schumann (1810-1856)
From *Goyescas* (1912-1914) The Maiden and the Nightingale	Enrique Granados (1867-1916)
Grande Polonaise Brillante, Op. 22 (1830-1835) Andante spianto Allegro molto	Frederic Chopin
On Wings of Song (1840)	Franz Liszt/Felix Mendelssohn (1811-1886/1809-1847)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hoang.

Ms Hoang is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Marek Jablonski Award and a Jason Lang Scholarship.

Please join us for a reception in the Arts Lounge

DEPARTMENT OF
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Convocation Hall
Arts Building
University of Alberta

In Recital

Ryan Kolodziej, piano

Friday, April 2, 2004 at 8:00 pm

Program

Partita No. 5 in G Major, BWV829 (1731) — Johann Sebastian Bach (1685-1750)
- Praeambulum
- Allemande
- Corrente
- Sarabande
- Tempo di Minuetto
- Passepied
- Gigue

Music for Piano (1982) — Alexina Louie (b.1949)
- The Enchanted Bells
- Changes
- Distant Memories
- Once Upon A Time

Intermission

Preludes, Op. 28 (1836-39) — Fryderyk Chopin (1810-1849)
- Agitato
- Lento
- Vivace
- Largo
- Molto allegro
- Lento assai
- Andantino
- Molto agitato
- Largo
- Molto allegro
- Vivace
- Presto
- Lento
- Allegro
- Sostenuto
- Presto con fuoco
- Allegretto
- Molto allegro
- Vivace
- Largo
- Cantabile
- Molto agitato
- Moderato
- Allegro appassionato

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Kolodziej.

Mr Kolodziej is a recipient of a Peace River Pioneer Memorial Scholarship in Music, a Beryl Barns Memorial Award (undergraduate), and a Jason Lang Scholarship.

Reception to follow.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Stephanie Kwan, piano

Friday, April 2, 2004 at 5:00 pm

Program

Prelude and Fugue No. 24 in D Minor, Op. 87 (1950-51) — Dmitri Shostakovich (1906-1975)

Sonata No. 31 in A-Flat Major, Op. 110 (1821-22) — Ludwig van Beethoven (1770-1827)
- Moderato cantabile molto espressivo
- Allegro molto
- Adagio ma non troppo
- Allegro ma non troppo

Intermission

Berceuse in D-Flat Major, Op. 57 (1843-44) — Fryderyk Chopin (1810-1849)

Piano Sonata, Op. 26 (1946) — Samuel Barber (1910-1981)
- Allegro energico
- Allegro vivace e leggero
- Adagio mesto
- Allegro con spirito

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Kwan.

Ms Kwan is a recipient of a Bessie Brooks Winspear Scholarship, a Peace River Memorial Scholarship, a Beryl Barns Memorial Scholarship, and a Faculty of Arts Leadership Award.

Reception to follow in the Arts Lounge.

In Recital

Amy Lin, mezzo-soprano
Eileen Kim, piano
Elizabeth McHan, violin

Wednesday, March 31, 2004 at 8:00 pm

Arts Building
University of Alberta

No.5 Mondnacht (Moon-night)

Es war, als hätt' der Himmel,
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nur träumen müßt.

It was as if the sky
Had quietly kissed the earth,
So that in a shower of blossoms
She must only dream of him.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

The breeze wafted through the fields,
The ears of corn waved gently,
The forests rustled faintly,
So sparkling clear was the night.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

And my soul stretched
its wings out far,
Flew through the still lands,
as if it were flying home.

No.12 Frühlingsnacht (Spring Night)

Über'n Garten durch die Lüfte
Hört' ich Wandervögel ziehn,
Das bedeutet Frühlingsdüfte,
Unten fängt's schon an zu blühn.

Above the garden and across the sky
I heard migrating birds passing;
that meant that spring was in the air;
below, things are already beginning to bloom.

Jauchzen möcht' ich, möchte weinen,
Ist mir's doch, als könnt's nicht sein!
Alte[4] Wunder wieder scheinen
Mit dem Mondesglanz herein.

I could rejoice, I could weep -
I feel as though it cannot be!
Old wonders appear again
with the moonlight.

Und der Mond, die Sterne sagen's,
Und im Traume rauscht's der Hain,
Und die Nachtigallen schlagen's:
Sie ist deine! Sie ist dein!

And the moon and stars say it,
and in a dream the grove murmurs it,
and the nightingales sing it:
she is yours! She is yours!

No.2. Le charme (The charm)

Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptait nous esprit,
Je ne pus d'abord le connaître.

When your smile surprised me,
I felt a shudder through my entire being,
But what tamed my spirit,
At first I did not recognize.

Quand ton regard tomba sur moi,
Je sentis mon se fondre,
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre.

When your glance fell on me,
I felt my soul melt,
But what that emotion was,
At first I could not answer it.

Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme;
Et je n'ai su que je t'aimais,
Qu'en voyant ta première larme

What conquered me forever,
That was a charm more sad,
And I did not know that I loved you,
Until I saw your first tear.

No. 3. Les papillons (The butterflies)

Les papillons couleur de neige
Volent par essaims sur la mer;
Beaux papillons blaues, quand pourrai-je
Prendre le bleu chemin de l'air.

Savez-vous, ô belle des belles,
Ma bayadère aux yeux de jais,
S'ils me voulaient prêter leurs ailes,
Dites, savez-vous, où j'irais?

Sans prendre un seul baiser aux roses,
À travers vallons et forêts,
J'irais à vos lèvres micloses,
Fleur de mon âme, et j'y mourrais.

The snow-white butterflies
fly in swarms over the sea.
Beautiful white butterflies, when can I
travel the blue path of the air?

Tell me, oh fairest of the fair,
my dancing-girl with the jet-black eyes -
if they were to lend me their wings,
do you know where I would fly?

Not taking one kiss from the roses,
I'd fly across valleys and forests
to alight on your half-closed lips (oh my soul's
chosen flower!) - and there I'd die.

Oh little bird, come to my tomb
to sing when the tree is green again.

No.7. Le colibri (The hummingbird)

Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair,
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.

Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge aux odeurs divines
S'ouvre et porte au coeur un humide éclair.

Vers la fleur dorée, il descend, se pose,
Et boit tant d'amour dans la coupe rose,
Qu'il meurt, ne sachant s'il l'a pu tarir!
Sur ta lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l'a parfumée.

The hummingbird, the green prince of the heights,
feeling the dew and seeing the sun's clear light
shining into his nest of woven grass,
shoots up in the air like a gleaming dart.

Hurriedly he flies to the nearby marsh
where the waves of bamboo rustle and bend,
and the red hibiscus with the heavenly scent
opens to show its moist and glistening heart.

Down to the flower he flies, alights from above,
and from the rosy cup drinks so much love
that he dies, not knowing if he could drink it dry.

Even so, my darling, on your pure lips
my soul and senses would have wished to die
on contact with that first full-fragrant kiss.

Program

From *Ottone*
Ah! Tu non sai — George Frideric Handel (1685-1759)

Liederkreis, Op. 39 (1840) — Robert Alexander Schumann (1810-1856)
1. In der Fremde
3. Waldesgespräch
5. Mondnacht
12. Frühlingsnacht

Le charme, Op. 2, No. 2. (1879)
Les papillons, Op. 2, No. 3 (1880)
Le colibri, Op. 2, No. 7 (1882) — Ernest Chausson (1855-1899)

From *Il barbiere di Siviglia* (1816)
Una voce poco fa — Gioacchino Rossini (1792-1868)

Intermission

Sonata on A Major for Violin and Piano(1886) — César Franck (1822-1890)
Allegretto moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Geistliches Wiegenlied (1884) — Johaness Brahms (1833-1897)

Reception to follow.

Texts and Translations

Ah! Tu non sai (Oh! You do not know)

Ah! Tu non sai,
Quant'il mio cor sospira,
Esente per lui pieta
In tante lai
Albro non brama il mio dolor,
Che a lui si renda a libertÀ

Ah! You do not know
How my heart sighs
And feels pity for him.
In so many songs
My sadness could not express a greater desire
Than his gaining liberty.

No.1 In der Fremde (In foreign lands)

Aus der Heimat hinter den Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,
Es kennt mich dort keiner mehr.

From the direction of home, behind the red flashes of lightning
There come clouds,
But Father and Mother are long dead;
No one there knows me anymore.

Wie bald, ach wie bald kommt die stille Zeit,
Da ruhe ich auch, und über mir
Rauscht die schöne Waldeinsamkeit,
Und keiner kennt mich mehr hier.

How soon, ah, how soon will that quiet time come,
When I too shall rest, and over me
The beautiful forest's loneliness shall rustle,
And no one here shall know me anymore.

No.3 Waldesgespräch (Conversation in the wood)

Es ist schon spät, es ist schon kalt,
Was reitest du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

It is already late, it is already cold;
why do you ride alone through the wood?
The wood is vast and you are alone,
You fair bride! I will lead you home.

"Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin."
So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich - Gott steht mir bei!
Du bist die Hexe Lorelei. -

"Great are the deceit and cunning of men;
My heart has broken for pain.
The forest horn strays here and there,
O flee! You do not know who I am."
So richly decked are mount and lady,
So wondrously fair the young form;
Now I recognise you - God stand by me!
You are the Witch Loreley.

"Du kennst mich wohl - vom hohen Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald."

"You recognize me well - from the lofty cliffs
My castle gazes down into the Rhine.
It is already late, it is already cold -
You shall never again leave this wood."

Una voce poco fa (A voice has resounded here in my heart)

Una voce poco fa	A voice has just
qui nel cor mi risuon?	echoed here into my heart
il mio cor ferito ?gi?	my heart is already wounded
e Lindor fu che il piag?	and it was Lindoro who shot.
S? Lindoro mio sar?	Yes, Lindoro will be mine
lo giurai, la vincer?	I've swore it, I'll win.
Il tutor ricuser?	The tutor will refuse,
io l'ingegno aguzzer?	I'll sharpen my mind
Alla fin s'accheter?	finally he'll accept,
e contenta io rester?	and happy I'll rest.
S? Lindoro mio sar?	Yes, Lindoro will be mine
lo giurai, la vincer?	I've swore it, I'll win.
Io sono docile, son rispettosa,	I'm gentle, respectful
sono obbediente, dolce, amorosa;	I'm obedient, sweet and loving
mi lascio reggere, mi fo guidar.	let be ruled, I let be guided
Ma se mi toccano dov'?il mio debole	But if they touch where my weak spot is
sar?una vipera e cento trappole	I'll be a viper and a hundred traps
prima di cedere far?giocar.	before giving up I'll make them fall

Upcoming Events

April
1 Thursday, 800 pm
Master of Music Recital
Curtis Dueck, choral conducting
Featuring works by
Bruckner, Schütz, Rheinberger, Wilbye, Gesualdo,
Vaughan Williams, de Sévérac and Sviridov
St Timothy's Anglican Church
8420-145 Street
Free admission

1 Thursday, 8:00 pm
Doctor of Music Recital
Po-Yuan Ku, saxophone
Free admission

4 Sunday, 3:00 pm
University of Alberta
Concert Band
Raymond Baril, Director
Featuring works by
Giannini, Holst, Vaughan Williams, Young, Persichetti,
and Schuman

4 Sunday, 8:00 pm
Doctor of Music Recital
John Brough, choral conducting
featuring JSBach *St John Passion*
by Johann Sebastian Bach
Holy Trinity Anglican Church
10037 84 Avenue
Admission: $10/student/senior, $15/adult
For tickets and more information,
call 619-3452

5 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 7:30 pm
Grant MacEwan College and
University of Alberta Jazz Bands
Raymond Baril and Ken Klause, Directors
Salute to the Bands
Featuring works of *jazz greats* such as *Count Basie,*
Charlie Barnet, Duke Ellington, Woody Herman, Glenn
Miller, Benny Goodman, and more
John L Haar Theatre, Centre for the Arts,
Grant MacEwan College
For tickets and concert information,
please call 497-4436

5 Monday, 8:00 pm
Student Composers Concert 2
New music by University of Alberta Student Composers
(Music 460, 560, 660, 661)
Fine Arts Building 1-29
Free admission

11 Sunday, 7 :00 pm
Visiting Artist Recital
Antonín Kubalek, piano
Part of the "Year of Czech Music"
Co-sponsored by the Wirth Institute and the Czech and
Slovak Society of Arts and Sciences of Alberta

13 Tuesday, 8:00 pm
Master of Music Recital
Beatriz Boizan, piano
Free admission

department of Music

Unless otherwise indicated *Please donate to Campus Food Bank*
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Department of Music
University of Alberta

Studio 27

New Works for Piano

by U of A
Student Composers
(Music 260)
with
Roger Admiral, piano

Wednesday, March 31, 2004
at 4:00 pm

Program

DEPARTMENT OF
MUSIC

Program

Rune Pool	Grant Bowering
i) Valse Italienne ii) Movimente Veloci	Tony Luca Caruso
Les pensees (two movements)	Jennifer Reimer
i) Veiled Moments ii) Bhairavi	Meera Varghese
Anaphora	John Taylor
A Well Known Story	Luke Ertman
i) Code ii) $524USD Illness	Lily Chan

Upcoming Events

New Music
Monday, April 5, 2004 at 8:00 pm
Student Composers Concert 2
New music
by University of Alberta Student Composers
(Music 460, 560, 660, 661))
Fine Arts Building 1-29
Free admission

Electroacoustic Music Concert
Works by U of Student
Wednesday, April 14, 2004 at 12:00 noon
Studio 27, Fine Arts Building
Free admission

Upcoming Events

April
1 Thursday, 800 pm
Master of Music Recital
Curtis Dueck, choral conducting
St Timothy's Anglican Church
8420-145 Street
Free admission

1 Thursday, 8:00 pm
Doctor of Music Recital
Po-Yuan Ku, saxophone
Free admission

2 Friday, 5:00 pm
Master of Music Recital
Rachel Stefan, piano
Free admission

4 Sunday, 3:00 pm
University of Alberta
Concert Band
Raymond Baril, Director

4 Sunday, 8:00 pm
Doctor of Music Recital
John Brough, choral conducting
featuring JSBach *St John Passion*
by Johann Sebastian Bach
Holy Trinity Anglican Church
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Grant MacEwan College
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please call 497-4436

5 Monday, 8:00 pm
Student Composers Concert 2
New music by University of Alberta
Student Composers
(Music 460, 560, 660, 661))
Fine Arts Building 1-29
Free admission

11 Sunday, 7 :00 pm
Visiting Artist Recital
Antonín Kubalek, piano
Part of the "Year of Czech Music"
Co-sponsored by the Wirth Institute and the Czech and Slovak Society of Arts and Sciences of Alberta

department of Music

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Convocation Hall, Arts Building, University of Alberta
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In Recital

Arts Building
University of Alberta

Tammy Hoyle, French horn

assisted by
Judy Loewen, piano

Tuesday March 30, 2004 at 8:00 pm

Program

Sonata 2 for French Horn and String Orchestra (1804) — Luigi Cherubini (1760-1842)

With guests
Ondřej Goliáš, conductor
Alissa Cheung, Jessica Hrudey, Elan Dagenais, Yoko Ito and **Emily Comeau, violin**
Jeanette Comeau and **Erin Hooper, viola**
Doug Millie and **Caitlin Smith, cello**
Stéphanie Boisvert, bass

Elegie (1957) — Francis Poulenc (1899-1963)

Villanelle (1906) — Paul Dukas (1865-1935)

Intermission

Trio in A Minor for Oboe, Horn and Piano, Op. 188 (1887) — Carl Reinecke (1824-1910)
Allegro Moderato
Scherzo
Adagio
Finale

With guest
Alyssa Miller, oboe

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hoyle.

Ms Hoyle is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Universiade '83 Scholarship for excellence in Fine Arts.

Reception to follow in the Arts Lounge.

Hear's to your Health
Concert Series

Aaron Au, viola and violin
John Mahon, clarinet
Patricia Tao, piano

Tuesday, March 30, 2004
at 5:00 pm

Foyer, Bernard Snell Hall
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

Program

Trio in E-Flat Major, K. 498 ("Kegelstatt Trio") — Wolfgang Amadeus Mozart (1756-1791)

I. Andante
II. Menuetto
III. Rondeaux: Allegretto

Suite for Violin, Clarinet, and Piano — Darius Milhaud (1892-1974)

I. Ouverture
II. Divertissement
III. Jeu
IV. Introduction et Final

Pieces for Clarinet, Viola and Piano, Op. 83 — Max Bruch (1838-1920)

No. 2 in B Minor: Allegro con moto
No. 7 in B Major: Allegro vivace, ma non troppo
No. 5 in F Minor: Rumanische Melodie
No. 4 in D Minor: Allegro agitato

John Mahon, clarinet
Aaron Au, viola and violin
Patricia Tao, piano

This concert was kindly sponsored by the Faculty of Medicine and Dentistry, the Department of Music and Glaxo SmithKline.

Reception to follow

John Mahon was born in Calgary and studied clarinet at both the University of Alberta and Royal College of Music (London). He lives in Edmonton where he performs and produces concerts and events as well as working at the Edmonton Arts Council.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Patricia Tao joined the U of A faculty in 2002. Performed for 10 years as pianist of the Guild Trio. Tours in Europe as "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artist's Community Concert series. Residencies at the Tanglewood Music Center and the University of Virginia. Live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers, including William Bolcom, Harvey Sollberger, and Sheila Silver. Has recorded on the CRI label. Solo CD of works by Schubert, Liszt and Corigliano, recently released by Arktos.

Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Principal teachers were Leonard Shure, Gyorgy Sebok, and Gilbert Kalish. Chamber music studies with Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Has also taught at Western Washington University and the University of Virginia.

She is currently assistant professor at the University of Alberta Department of Music.

Upcoming Events

March
31 Wednesday, 4:00 pm
Student Composers Concert 1
New music by University of Alberta Student Composers (Music 260)
Studio 27, Fine Arts Building
Free admission

31 Wednesday, 4:00 pm
Master of Music Recital
Gary Tong, organ
Venue: TBA
For more information, please call 492-9145

April
1 Thursday, 800 pm
Master of Music Recital
Curtis Dueck, choral conducting
Featuring works by Bruckner, Schütz, Rheinberger, Wilbye, Gesualdo, Vaughan Williams, de Sévérac and Sviridov
St Timothy's Anglican Church
8420-145 Street
Free admission

1 Thursday, 8:00 pm
Doctor of Music Recital
Po-Yuan Ku, saxophone
Free admission

2 Friday, 5:00 pm
Master of Music Recital
Rachel Stefan, piano
Free admission

4 Sunday, 3:00 pm
University of Alberta Concert Band
Raymond Baril, Director
Featuring works by Giannini, Holst, Vaughan Williams, Young, Persichetti, and Schuman

4 Sunday, 8:00 pm
Doctor of Music Recital
John Brough, choral conducting
featuring JSBach *St John Passion* by Johann Sebastian Bach
Holy Trinity Anglican Church
10037 84 Avenue
Admission: $10/student/senior, $15/adult
For tickets and more information, call 619-3452

5 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music. Free admission

5 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Ken Klause, Directors
Salute to the Bands
Featuring works of *jazz greats* such as *Count Basie, Charlie Barnet, Duke Ellington, Woody Herman, Glenn Miller, Benny Goodman,* and more
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
For tickets and concert information, please call 497-4436

department of Music

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Convocation Hall, Arts Building, University of Alberta
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Noon-Hour Organ Recital

Featuring

Philip Chow
Sabrina Steed
Jonathan Kilganon
Alice Boyd
Kevin Dill

Monday, March 29, 2004 at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Event

Master of Music Recital
Gary Tong, organ
Wednesday, March 31, 2004
at 4:30 pm
Venue: TBA
Free admission
For more information, please
call 492-9145

Program

Introduction and Toccata on
"All Creatures of our God and King? (1987) — Jacobus Kloppers (b. 1937)

Philip Chow, organ

Praeludium in G Major, Bux WV 147 — Dietrich Buxtehude (1637-1707)

Sabrina Steed, organ

Litanies (1937) — Jéhan Alain (1911-1940)

Alice Boyd, organ

Prélude et fugue sur le nom d'Alain, Op.7 (1942) — Maurice Duruflé (1902-1986)

Kevin Dill, organ

Symphony No. 5 in F Minor, Op.42 (1887) — Charles-Marie Widor (1844-1937)
V. Toccata

Jonathan Kilganon, organ

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March
29 Monday, 8:00 pm
New Music Series
Visiting Artists
QUASAR Electrochocs
New works for saxophones and live electronics

30 Tuesday, 5:00 pm
Hear's to your Health Concert Series
Martin Riseley, violin
Tanya Prochazka, cello
Patricia Tao, piano
Chamber music concert featuring the *Piano Trios* of Russian composers Alfred Schnittke and Sergei Rachmaninoff
Foyer to Bernard Snell Hall, Walter Mackenzie Health Sciences Centre
Free admission

31 Wednesday, 4:00 pm
Student Composers Concert 1
New music by University of Alberta Student Composers (Music 260)
Studio 27, Fine Arts Building
Free admission

31 Wednesday, 4:30 pm
Master of Music Recital
Gary Tong, organ
Venue: TBA
For more information, please call 492-9145

April
1 Thursday, 800 pm
Master of Music Recital
Curtis Dueck, choral conducting
St Timothy's Anglican Church
8420-145 Street
Free admission

1 Thursday, 8:00 pm
Doctor of Music Recital
Po-Yuan Ku, saxophone
Free admission

2 Friday, 5:00 pm
Master of Music Recital
Rachel Stefan, piano
Free admission

4 Sunday, 3:00 pm
University of Alberta Concert Band
Raymond Baril, Director

4 Sunday, 8:00 pm
Doctor of Music Recital
John Brough, choral conducting
featuring JSBach *St John Passion* by Johann Sebastian Bach
Holy Trinity Anglican Church
10037 84 Avenue
Admission: $10/student/senior, $15/adult
For tickets and more information, call 619-3452

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
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Master of Music
Lecture Recital

Shelagh Scott, piano
with guest
Geoff Newton, baritone

Sunday, March 28, 2004 at 2:00 pm

Studio 27
Fine Arts Building

Program

DEPARTMENT OF
MUSIC

The Golden Thread and the Silver String:
The Influence of Folk Music in the Songs and Piano Music of the Anglo-Irish Composer, Ernest John Moeran

"Melody is the golden thread running through the maze of tones by which the ear is guided and the heart is reached."

Kenneth Grooms

I. Introduction

The White Mountain (1927)
Arranged for piano by Ernest John Moeran

II. Biographical Sketch of Ernest John Moeran

Irish Love Song (1926)
Arranged for piano
by Ernest John Moeran

Rosefrail (1929)
(from a poem by James Joyce)
Ernest John Moeran

The Dawning of the Day (1948)
Collected and arranged by
Ernest John Moeran
(1894-1950)

Geoff Newton, baritone

III. General Characteristics of English and Irish Folk Music

The Star of the County Down
Traditional Irish Folk Song
arr. H. Hughes

Draherin-o-Machree
(from a poem by Michael Hogan)
Traditional Irish Folk Song

Geoff Newton, baritone

IV. Folk Music Characteristics as found in The Theme and Variations

Brief Interval (10 minutes)

Theme and Variations (1923) — Ernest John Moeran (1894-1950)

"...the names are derived from the music played on a harp of three strings...The music of the third string, one of silver, the goltairghléas, plunged all the company in deep sorrow".[1]

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Scott.

[1] Breandán Breathnach, Folk Music and Dances of Ireland (Dublin: The Mercier Press, 1972), 4.

Upcoming Events

March

28 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Madrigal Singers
and **University of Alberta**
Concert Choir
Tanya Prochazka, Conductor
featuring
Johannes Brahms *Schicksalslied*, Op 54 for choir and orchestra (1868)
Ludwig van Beethoven *Piano Concerto No 4 in G Major*, Op 58 (1808)
Soloist **Bianca Baciu**
Edward Elgar *Enigma Variations*, Op 36 (1898)
Anton Bruckner *Psalm 150* (1892)
Winspear Centre for Music
Admission: $10/student/senior, $15/adult
For ticket information, please contact the Winspear Centre at 428-1414

29 Monday, 12:00 pm
Noon Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

29 Monday, 8:00 pm
New Music Series
Visiting Artists
QUASAR Electrochocs
New works for saxophones and live electronics

30 Tuesday, 5:00 pm
Hear's to your Health Concert Series
Martin Riseley, violin
Tanya Prochazka, cello
Patricia Tao, piano
Chamber music concert featuring the *Piano Trios* of Russian composers Alfred Schnittke and Sergei Rachmaninoff
Foyer to Bernard Snell Hall, Walter Mackenzie Health Sciences Centre
Free admission

31 Wednesday, 4:30 pm
Master of Music Recital
Gary Tong, organ
Venue: TBA
For more information, please call 492-9145

April

1 Thursday, 800 pm
Master of Music Recital
Curtis Dueck, choral conducting
St Timothy's Anglican Church
8420-145 Street
Free admission

1 Thursday, 8:00 pm
Doctor of Music Recital
Po-Yuan Ku, saxophone
Free admission

4 Sunday, 3:00 pm
University of Alberta
Concert Band
Raymond Baril, Director

department of Music

Please donate to Campus Food Bank
Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Lindsay Schneider, soprano

assisted by
Sylvia Shadick-Taylor, piano

Friday, March 26, 2004 at 8:00 pm

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

From *St. Matthew's Passion* (1727) — Johann Sebastian Bach (1685-1750)
'Blute Nur'

Exsultate Jubilate, (1773) — Wolfgang Amadeus Mozart (1756-1791)

Sabrina Steed, violin I
Melissa Hemsworth, violin II
Andrea Kipp, viola
Katie Pollock, cello

La Coccinelle — Georges Bizet (1838-1875)
Douce Mer
Adieux de l'hôtesse arabe
Chanson D'avril

Intermission

From *Faust* (1859) — Charles Gounod (1818-1893)
'Oh Dieu!... Ah! je ris de me voir'

Vier Lieder, Op. 2, No. 4 — Arnold Schoenberg (1874-1951)
Erwartung
Jesus Bettelt
Erhebung
Waldsonne

Over the Rim of the Moon — Michael Head (1900-1976)
The Ships of Arcady
Beloved
The Blackbird Singing
Nocturne

From *Die Fledermaus* (1874) — Johann Strauss (1825-1899)
'Mein Herr Marquis'

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Schneider.

Ms Schneider is a recipient of a Leeder Memorial Scholarship for Voice, a Beryl Barns Memorial Award (Undergraduate) and a Peace River Memorial Scholarship.

Reception to follow.

Translations

Blute Nur
Bleed alway, O thou my heart!
Ah, a child which thou hast nurtured,
Which at thine own breast hath suckled,
Bodes his keeper now to murder,
For it hath become a serpent.

Exsultate Jubilate,
Rejoice, resound with joy,
o you blessed souls,
rejoice, resound with joy,
singing sweet songs.
In response to your singing
let the heavens sing forth with me.

The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen an unexpected calm.
Dark night reigned everywhere [before];
arise, happy at last, you who feared till now,
and joyful for this lucky dawn
give garlands and lilies with full right hand.
You, o crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.
Alleluja.

La Coccinelle (The Ladybird)
She said to me: "Something's bothering me."
And I saw her snow white neck, and on it
a small rose-coloured insect.
I should- but right or wrong,
at sixteen one is shy-
have seen the kiss on her lips
more than the insect on her neck.

Like a shell it shone;
red back speckled with black.
the warblers, to catch a glimpse of us,
craned their necks in the branches.

Her fresh mouth was there:
I leaned over the lovely girl,
and picked up the ladybird,
but… the kiss flew away!

La Coccinelle (The Ladybird), cont'd
"Son, learn my name",
said the insect from the blue sky.
"Creatures belong to our good Lord,
but only men behave like cretins.

Text by Victor Hugo

Douce Mer (Kind Sea)
Murmur around my boat,
tranquil sea whose dear waves,
like a faithful lover,
throw an eternal plaint
over her poetic debris.

How I like to float upon your swell,
at the hour when, from the top of the rock
the orange tree, the bountiful vine,
pour upon your deep wave
an opportune shadow for the helmsman!

Often, in my skiff without oars,
trusting in your love,
as if to assuage my soul,
I close my weary day-time gaze
to the din of your breakers.

Text by A de Lamartine

Adieux de l'hôtesse arabe (The Arabian Hostess's farewell)
Since nothing will keep you in this happy land,
neither the shade of the palm, nor the yellow corn,
nor repose, not abundance,
nor, in the evenings, seeing the young breast
of our sisters, at the sound of your voice, beating, whose whirling swarm
crowns a hillside with its dance,

Farewell, handsome traveller! Oh! Why are you not of those
who confine their lazy feet
to their roof of branches or of canvas,
who, dreamers, without a care, listen to the tales,
and wish, at evening, seated before their door,
to depart for the stars!

Had you so wished it perhaps one of us,
o young man, would have liked to serve you kneeling
in our ever open huts;
she would have made, while rocking your sleep withher songs,
a fan of green leaves with which to chase
the evil flies from your brow.

Adieux de l'hôtesse arabe (The Arabian Hostess's farewell)
If you do not return, think a little from time to time
of the girls of the desert, sweet voiced sisters,
who dance bare-foot upon the dune;
o handsome young white man, beautiful migratory bird,
remember, for perhaps, o restless stranger,
your memory lingers with more than one!

Text by Victor Hugo

Chanson D'avril (April Song)
Get up! Get up! Spring is just new born.
Yonder above the valleys floats a vermilion space.
Everything is quivering in the garden, all is singing, and your window,
like a joyful glance, is full of sun.

Over there, by the lilacs with their violet clusters,
flies and butterflies buzz together;
and the wild lily-of-the-valley, swaying its little bells,
has woken love, asleep in the woods.

Since April has sown its white daisies,
leave aside your heavy coat and your cosy muff;
already the bird is calling you, and your sisters the periwinkles
will smile at you in the grass on seeing your blue eyes.

Come, lets go! In the morning the spring is more limpid;
let us not wait for the burning heats of daytime,
I want to wet my feet in the moist dew,
and to talk to you of love beneath the flowering pear trees!

Text by Louis Bouilhet

Oh Dieu! . . . Ah! je ris de me voir (The Jewel Song)
Ah! What Jewels!
Is this a pleasant dream overcoming me?
My eyes have never seen such riches.
If I just put on these earrings . . .
Here's the very thing, a mirror!
How not to be a coquet?
Ah, I laugh to see myself
so beautiful in this mirror,
Is it you, Marguerite, it is you?
Answer me, answer me,
Respond, respond, respond quickly!
No No! it's no longer you!
No...no, it's no longer your face;
It's the daughter of a king,
It's no longer you . . .
One must bow to her as she passes!
Ah if only he were here!

Oh Dieu! . . . Ah! je ris de me voir (The Jewel Song) cont'd.
If he should see me thus
Like a lady
He would find me so beautiful, Ah! a lady,
He would find me beautiful!
Let's complete the metamorphosis,
I am late yet in trying on
The bracelet and the necklace!
God! it's like a hand
Which is placed on my arm! Ah, ah!
Ah, I laugh
to see myself so beautiful in this mirror!

Erwartung (Expectation)
From the sea-green pond by the village
The moon shines under the dying oak
Where its dark reflection grips the water
There stands a man and strokes a ring from his hand
Three opals shimmer; through the pale stones red and green sparks swim and then sink
He kisses it and his eyes light up as the sea green water:
A window opens
From the red villa near the dying oak
Waves to him a pale women's hand

Jesus Bettelt (Jesus Begs)
Give me your golden comb
Every morning you must remember, that you kiss my hair.
Give me the silky sponge
Each night I need to know, for whom you prepare the bath,
O Maria! O Maria!

Give me all that thou hast
My soul is without vanity
I will proudly receive your blessing
Give me your greatest burden
Do you not wish to lay your heart,
Your heart on me Magdalena?

Erhebung (Elevation)
Give me your hand
Only the finger,
Then I'll see this whole earth
As my own!

O how my land blooms
Just look at me
That I might take you over the clouds
Into the sun.

Waldsonne (The Sun in the Forest)
During the brown, tumultuous night
From within a candle flickers,
A thunderous glare.

Flowers and grass bloom
With the singing, springing streams of the forest
and memories,
After a long rest, your songs of joy refresh and awake
anew.

I see your golden hair shine
And I see your golden eyes shine
in the green nights rank with thunderous murders
I seem to lie next to you on the grass
And hear you again playing from your syrinx

In the pale reflections of blue skies
During the brown, tumultuous night
From within a candle flickers,
A golden light.

Translation by Jordan Schneider

Mein Herr Marquis (My dear Marquis)
My dear Marquis, why must you be,
So loyal throughout your hours?
When you stop and stare
Take a lot more care
And close this road to lies.

My fingers, my ankles, my feet.
Ha ha ha ha ha
How shapely and trim and petite.
Ha ha ha ha ha
Both accent and inflection,
She'll polish to perfection.
Such graces,
Are the traces of her old elite.
Such graces,
Are the traces of her old elite.

Mein Herr Marquis (My dear Marquis)
(cont'd)
I marvel how a man like you,
Could fail to see my match burns for you.
What a friendly, ha ha ha
Situation, ha ha ha
What a startling, ha ha ha
Information, ha ha ha ha ha
What a friendly, ha ha ha
Situation, ha ha ha haaaa aaaa aaa aaaa
Ahhhh aaahhhhhh
Marquis I want to like you.

Proof as they say,
Gave the game away.
Quaint fold with closing grace.

If the head on you,
Isn't much to you,
Then who can't face thine face.

What evidence, small cafe meet, ha ha ha ha ha
I sing at suarees at your feet.
Bestowing my attention
With lofty condescension.
Such graces,
Are the traces of a pedigree.
Such graces,
Are the traces of a pedigree.

As want to you that I'm afraid
Because you love a parliament.
What a friendly, ha ha ha
Situation, ha ha ha
What a startling, ha ha ha
Revelation, ha ha ha ha ha

What a friendly, ha ha ha
Situation, ha ha ha haaaa aaaa aaa aaaaa

Upcoming Events

March

27 Saturday, 7:00 pm
University of Alberta
Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William H Street, Director
Program will include works by Holst, Anderson, Daehn, Rhoades, Hanson, and Ticheli. Free admission

28 Saturday, 2:00 pm
Master of Music Lecture Recital
Shelagh Scott, piano
The Golden Thread and the Silver String:
The Influence of Folk Music in the Songs and Piano Music of the Anglo-Irish Composer, Ernest John Moeran
Studio 27
Free admission

28 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Madrigal Singers
and **University of Alberta**
Concert Choir
Tanya Prochazka, Conductor
featuring
Johannes Brahms *Schicksalslied*, Op 54 for choir and orchestra (1868)
Ludwig van Beethoven *Piano Concerto No 4 in G Major*, Op 58 (1808)
Soloist **Bianca Baciu**
Edward Elgar *Enigma Variations*, Op 36 (1898)
Anton Bruckner *Psalm 150* (1892)
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New Music Series
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QUASAR Electrochocs
New works for saxophones and live electronics

30 Tuesday, 5:00 pm
Hear's to your Health Concert Series
Martin Riseley, violin
Tanya Prochazka, cello
Patricia Tao, piano
Chamber music concert featuring the *Piano Trios* of Russian composers Alfred Schnittke and Sergei Rachmaninoff
Foyer to Bernard Snell Hall, Walter Mackenzie Health Sciences Centre
Free admission

31 Wednesday, 4:00 pm
Student Composers Concert 1
New music by University of Alberta Student Composers (Music 260)
Studio 27, Fine Arts Building
Free admission

31 Wednesday, 4:30 pm
Master of Music Recital
Gary Tong, organ
Venue: TBA
For more information, please call 492-9145

department of Music

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Convocation Hall, Arts Building, University of Alberta
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DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Joel Delaney, guitar

Friday, March 26, 2004 at 8:00 pm

Program

Capricho Árabe (ca.1902)	Francisco Tárrega (1852-1909)
Five Preludes for Guitar (1940) No. 1 in E Minor No. 2 in E Major No. 3 in A Minor No. 4 in E Minor No. 5 in D Major	Heitor Villa-Lobos (1887-1959)
Fantaisie Hongroise, Op. 65, No. 1 (1856)	Johann Kaspar Mertz (1806-1856)

Intermission

Chaconne from *Partita in D Minor*, BWV 1004 (ca. 1720)	Johann Sebastian Bach (1685-1750)
Un tiempo fue Itálica famosa (1980)	Joaquín Rodrigo (1901-1999)
Córdoba from *Chants d' Espagne*, Op. 232, No. 4 (1898)	Isaac Albéniz (1860-1909)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Delaney.

The University of Alberta
Indian Ensemble

Wasanti Paranjape, Conductor

The University of Alberta
West African Ensemble

Robert Kpogo, Conductor
Wisdom Agorde, Conductor

Tuesday, March 23, 2004
8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Indian Ensemble

1. Bhajan – Krishna Jinaka Naw Hai.
2. Rag Kafi with *Tans*
3. Rag Bhimbalas with *Alap* and *Tans*.
4. Rag Kafi (sitar)
5. Rag Asha Mand
6. Theka with improvisation
7. Tukras

Intermission

African Ensemble

1. Atsobor
2. Bobobor
3. Agbetsiakor
4. Gotta

Special thanks to:

Mrs. Wasanti Parajape, Dr. Seema Ginatra,
Mr. Ojas Joshi, Mr. Robert Kpogo, and
Mr. Wisdom Agorde for all their hard work,
advice, and instruction this year.

Indian ensemble

The concert this evening will begin with the class singing a devotional song (*bhajan*). This will be followed by each student improvising in the *raga* 'Kafi'. The vocal group will perform the same *rag* with *tans*. This same group will then perform the rag 'Bhimbalas' with an *alap* section and *tans*. The sitar group will then perform a composition based on rag 'Kafi' in the *tala* (rhythmic cycle) of *tintal*, containing sixteen beats. Following will be a composition on the rag Asha Mand, also in tintal. Both compositions are those composed by *sarod* master Ustad Ali Akbar Khan, one of India's greatest classical musicians. The tabla portion of the program will begin with a medium tempo tintal *theka* with improvisations by Mr. Ojas Joshi, the tabla instructor for the group, followed by variations on the spoken rhythms (*tukras*) studied by the group. Mr. Joshi is one of Canada's best tabla artists, performing with a diverse range of artists from the rock band The Tea Party, the Calgary Philharmonic Orchestra, and the world renowned tabla master Ustad Zakir Hussain, with whom Mr. Joshi studies.

African Ensemble

The African Ensemble this evening will be performing various pieces from the traditions of the Ewe people of the Volta region of Ghana and Togo. These drum pieces are performed 'multi-dimensionally', including sung poetry, polyrhythmic percussion music, and dance. In Ghana, they are integrated with particular social contexts, and their performance resonates with the concepts, meanings, and feelings of Ewe culture. '*Atsobor*' and '*Bobobor*' are the recreational dances, while a piece such as '*Agbetsiakor*' is a war dance expressing the actions of the warriors in battle. 'Gotta' is a recreational dance expressing the difference between the various dancers and how they interact. Joining in on trumpet will be ensemble member Marilyn Huston, who will add some fun Western elements to the group.

Indian Ensemble

Tabla

Bonita Bodani
Owen Borstad
Amy Dixon
Karim Gillani
Aleem Jiwa
Ravendra Naidoo
Marc Workman

Vocal

David Deschenneau
Allison Fairbairn
Vikram Gurtu
Sabrina Merali
Neda Mitchell
Jivan Patel
Chloe Whittaker
Shainoor Samji

Sitar

Nick Kossintsev
Sandi Lumley
Kara Osbak
Govind Pandompatam
Aarti Shankaranarayanan
Meera Varghese
Vanessa Wilson

Toscha Turner (T.A)
Ojas Joshi, Instructor
Dr. Seema Ginatra, Instructor

African Ensemble

Ryan Arndt
Nicole Bodnaresk
Katrina Bray
Aaron Budnick
Julia Chang
Daryl Chooi
Amy Dixon
Marilyn Huston
Stephanie Kim
Kenya Kondo
Lyy Lam
Jiadai Li
Jada Puls
Ross Gardner
Chloe Whittaker
Renato Baldas
Ama Kankam
Lisa Liang
Allyson Rogers
Jane Moshi
Nicole Vickers
Joyce Wong
Lily Chen
Pei-Yi Chu
Kelly Thomas
Ben Ragosin
Jay Yuen
David Deschenneau
Allison Fairbairn

Daniel Schnee (T.A)

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, March 22, 2004 at 12:10 pm

Program

Sonata in C-Sharp Minor "Moonlight", Op. 27 No. 2 (1801) — Ludwig van Beethoven (1770-1827)
Presto Agitato

Stephanie Wong, piano

Chaconne from Partita No. 2 in D Minor, BWV 1004(Ca.1720) — Johann Sebastian Bach (1685-1750)

Joel Delaney, Guitar

Bachianas Brasileiras (1938-45) — Heitor Villa-Lobos (1887-1959)

7 canciones populares españolas (1914) — Manuel de Falla (1876-1946)
- El paño moruno
- Seguidilla murciana
- Asturiana
- Nana
- Cancion

Erika Vogel, voice
Joel Delaney, guitar

Quatre Poèmes de Guillaume Apollinaire (1931) — Francis Poulenc (1899-1963)
1. L' Anquille
2. Carte Postale
3. Avant le Cinéma
4. 1904

Lindsey Sikora, voice
Katya Yuschenko, piano

Translations

El Pano Moruno
On the fine cloth, in the store
A stain set in
For a lower price it is sold
Because it has lost its value

Seguidilla Murciana
He whose roof is made of glass

Should not throw rocks at his neighbor's
Muleteers are we
Perhaps on the road
We shall meet!

Because of your great inconsistency
I compare you
I compare you to a coin that passes
From hand to hand
That at last is worn off
And believing it is false
No one will take it!

Asturiana
To see if it would console me,
Tie me up to a green pine
To see if it would console me
Upon seeing me cry, it cried
The pine tree, as it was green
Upon seeing me cry, it cried

Nana
Go to sleep child, sleep
Sleep my precious
Go to sleep little light
IN the morning, nanita, nana nanita, nana
Go to sleep little light
In the morning…

Cancion
Because they are traitors, your eyes,
I'm going to bury them;
You don't know what it cost
"In the air!"
Dear to see them,
"Mother, on the edge,"
Dear to see them
"Mother,"
They say you don't love me
And me you have loved…
Away with what was won,
"In the air!"

Bachianas Brasileiras
Lo, at midnight clouds are slowly passing, rosy and lustrous
O'er the spacious heav'n with loveliness laden
From the boundless deep the moon arises wondrous
Glorifying the evening like a beauteous maiden
Now she adorns herself in unconcious duty
Eager, anxious that we recognize her beauty
While sky and earth, yea, all nature with applause salute her

All the birds have ceased their sad and mournful complaining:
Now appears on the sea in a silver reflection
Moonlight, softly waking the soul
and constraining hearts to cruel tears and bitter dejection
Lo, at midnight clouds are slowly passing,
Rosy and lustrous
O'er the spacious heavens dreamily wondrous

Guillaume Tardif, violin
Jacques Després, piano

Sunday, March 21, 2004

7:15 pm *Pre-Concert Introduction*
by **Deanna Davis**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Sonata in B-Flat Major, K. 378 (1778) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro moderato
- Andantino sostenuto a cantabile
- Rondeau. Allegro

Sonata in A, Op. 47 (1802-3) — Ludwig van Beethoven (1770-1827)
'in the manner of a concerto' (to R Kreutzer)
- Adagio sostenuto, Presto
- Andante con Variazioni
- Finale. Presto

Intermission

'Thundergate' (1991) — Alexina Louie (b. 1949)

Original Theme and Variations in A, Op.15 — Henryk Wieniawski (1835-1880)
- Introduction: maestoso - andante ma non troppo
- Theme: allegretto
- Variation 1: sul due corde
- Variation 2: poco pui lento
- Variation 3: Risoluto
- Andante ma non troppo
- Tempo di Valse & Finale

90.9 CBC radio Two

CBC Radio Two is pleased to share tonight's performance with the rest of Alberta through a broadcast on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9FM in Edmonton.

Program Notes

Wolfgang Amadeus Mozart
b. 27 January 1756~ Salzburg
d. 5 December 1791~ Vienna

Sonata in B-Flat Major, K. 378 (1779)
Mozart's Sonata in B-flat, K378, was composed in Salzburg in January of 1779, shortly after the composer's return from Paris. Possibly the result of the natural development of the composer's style, or through the wish to accommodate his changed circumstances in Salzburg, the extravagance of Mozart's 'late Salzburg' works gave way to leaner, more transparent textures and a less ornamented style. At the same time, however, the work is broader in conception than the earlier sonatas, and bears a greater forward thrust. Above all, the Sonata displays a new relationship between the instruments: the violin increasingly carries essential material, melodic or contrapuntal, and engages in dialogue with the keyboard, indicating a new equality in the partnership.

The agonies Mozart had suffered while in Paris (with the death of his mother and disappointing failure compositionally) are not easily detected in the Sonata. It is full of exhilarating music and devoid of all shadows and oppressive accents. Still, abrupt dynamic contrasts, the iridescent play of light and somewhat darker colors frequently indicate greater emotional depths than was customary for this type of work at the time.

The brilliant, even dramatic drive of the opening Allegro moderato is based on no less than four distinct subjects, the most conspicuous being the F minor theme that unexpectedly starts the development section. The deeply expressive Andantino with its sweet, sublime tenderness strongly recalls Johann Christian Bach, while forecasting Mozart's later works as it alternates soft confidential dialogues with a soaring and passionate melody of the violin. The violin's violent expression is later enhanced by the keyboard before a calm and tender coda. The exuberant and momentarily showy Rondo finale completes the work.

Ludwig van Beethoven
b. 1770~ Bonn
d. 1827~ Vienna

Sonata in A, Op. 47 (1802-3)
Beethoven's violin sonatas were written in a comparatively narrow space of fifteen years, between 1797 and 1812. There are two sets of three (op. 12 and 30) and four single works, among which the Sonata in A, op. 47 falls. By the time Beethoven came to write the work, he had enlarged the medium to symphonic proportions, as Beethoven's description on the title page indicates: *molto concertante quasi come d'un Concerto* (very concertante, almost like a concerto).

Completed in 1803, the work was premiered by its first dedicatee, George Bridgetower. Bridgetower proved an impatient muse, putting considerable pressure on Beethoven to complete the work for his appearance in Vienna. Because Beethoven had no time to compose a new finale, his copyist Ferdinand Ries received a discarded finale originally intended for the violin Sonata, op. 30, no. 1 in place of a newly conceived movement for the later work. Beethoven's frustration at the haste Bridgetower demanded (and

additionally, according to legend, a further quarrel over a woman) spurred Beethoven to change his dedication from Bridgetower to Rudolphe Kreutzer, a prominent Parisian violinist and pedagogue established in Paris, and whom Beethoven met in 1804 in Vienna.

Ironically, Kreutzer never actually played the work, calling it "outrageously unintelligible." Yet, the work would have been ideally suited to his legendary talents, for apart from the Violin Concerto, it is unsurpassed in Beethoven's output as a vehicle for technical display, to which Kreutzer would have likely risen with superb effect.

Depicting Beethoven's 'new path,' the work expands the Classical molds with unusual modulations, insertions of parenthetical material, and long stretches of complex development.

The dynamic and highly accented conflict at the core of the first movement is prefaced by the slow introduction (the only one in the violin sonatas), which sets the expansive mood. The Variations on an Andante theme presents a graceful dialogue between the instruments, with the composer's characteristic wealth of transformational processes and exquisite characterizations. The dashing tarantella finale, in full sonata form, embodies the spirit of the Revolution so dear to Beethoven.

Alexina Louie
b. 30 July 1949~ Vancouver, British Columbia

Thunder Gate (1991)
Built in 17th century Tokyo, the Kaminarimon Gate—Thunder Gate—is said to be protected by Fujin, the god of wind, and Raijin, the god of thunder. Such gates separate the sacred territory of monasteries from the profane, and are often placed in a zigzag configuration to prevent demons, who only travel in straight lines, from passing through.

Written as a test piece for the violin division for the 1991 Montreal International Music Competition, *Thunder Gate* presents many technical challenges for the soloist while also offering the performer the freedom of interpretation in the *senza misura* sections (without measures). The composition was performed by all nine finalists and thus played a part in the selection of the winning violinist. "In this regard," Louie suggests, "one may think of the work as a gate through which one successful competitor eventually passed."

The work, originally composed for violin and orchestra, is cast in a single movement form, which is divided into three sections (fast-slow-fast). The work opens with the violin's very quiet, quickly moving passage. In the middle section, the violin, beginning with its sustained lower-register notes, rises slowly through a wash of rippling woodwind lines until it reaches the apex at a point of repose in the upper register. The work closes with the final *furioso* section, where the violin has explosive interchanges with the orchestra.

Among Louie's numerous honors and achievements is the 1991 Society of Composers, Authors and Music Publishers of Canada award for *Thunder Gate*.

Henryk Wieniawski
b. 10 July 1835~Lublin
d. 31 March 1880~Moscow

Original Theme and Variations in A, Op.15 (1854)
Wieniawski's understanding of the violin is evident in the Original Theme and Variations, op. 15. A prodigy himself, Wieniawski graduated with distinction from the Paris Conservatoire at the age of 11. Soon after, he embarked on a career as a traveling virtuoso who performed with many distinguished pianists.

Among the violinists of the generation after Paganini, Wieniawski must be ranked very near the top. Anton Rubinstein called Wieniawski "without doubt the greatest violinist of his time." Sam Franko, a violinist in the Paris orchestra, which accompanied Wieniawski in 1878, recalled 50 years later: "I was electrified by his playing. I have never heard anyone play the violin as he did, either before or since. His wonderfully warm, rich tone, his glowing temperament, his perfect technique, his captivating élan – all this threw me into a kind of hypnotic trance."

As a composer, Wieniawski combined the technical advances of Paganini with Romantic imagination and Slavonic colouring. Many of his works are, next to Paganini's Caprices, the most musical and demanding study works for the violin.

His solo works, including Opus 15, were shaped for his own needs. He used them to display his formidable talent, by no means confined to a brilliant technique but rather fusing virtuosity, musicality, and imagination. In Opus 15, for instance, the cascades of double-stops are dauntingly difficult and spectacularly impressive, but always serve a musical purpose.

Notes by Deanna Davis

Jacques Després
Acclaimed by the press for his performances and recordings, pianist Jacques Després has appeared as soloist with many symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage in gala concerts with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Després tours have included numerous recitals broadcast on CBC radio. Després was recipient of the Frank Kopp Memorial Prize at the University of Maryland International Piano Competition, the First Prize at the Montreal Symphony Orchestra Competition; and the 'Prix d'Europe' awarded by the Musical Academy of Quebec. He also received grants from the Juilliard School, the Quebec Ministries of Education and Cultural Affairs, and the Canada Council for the Arts.

Dr Després was Artistic Director of the 'Summer Serenades' at the Staller Center of the New York State University at Stony Brook, where he also completed a doctorate in performance. He holds a Masters degree from the Juilliard School of Music, an Artist Diploma from Indiana University, and a Premier Prix de Piano from the Conservatoire de Québec. He studied with György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Jacques Després' numerous recordings are available on the Eroica, VDE/Gallo, Naxos, and Arktos labels.

Jacques Després is Associate Professor of Piano at the University of Alberta.

Guillaume Tardif
Violinist Guillaume Tardif continues to command enthusiastic responses from audiences across Canada and abroad. In addition to an extensive history of chamber music and recital performances that include collaborations with leading artists such as Malcolm Bilson, George Crumb, Bobby McFerrin, Michel Lethiec, and many others, Guillaume Tardif has appeared as guest soloist with orchestras in Canada, United States, Hungary and Peru.

Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music (Rochester, NY), where he studied with Oleh Krysa and Ilya Kaler, Guillaume Tardif also earned a First Prize in Violin from the Conservatoire de Musique du Québec, as a student of Jean Angers, and national distinctions at the Canadian Music Competition. To further his studies, Guillaume Tardif was granted scholarships by The Messinger Foundation, The Eastman Foundation, and le Fonds d'aide à la Recherche du Canada.

Guillaume Tardif has recently composed solo violin arrangements, such as the variations 'La Commedia dell'Arte', 'Il Trillo del Diavolo', and cadenzas to concertos by Mozart and Paganini. A CD release, 'Virtuoso Encores', was also recently published under the Dell'Arco label.

Guillaume Tardif is Assistant Professor of violin and chamber music at the University of Alberta.

Upcoming Events

March
22 Monday, 8:00 pm
Master of Music Recital
Junelle Rayne, saxophone
Program will include works by Glazounov, Blank, Swerts, Dahl, and Bariller
Free admission

23 Tuesday, 8:00 pm
University of Alberta
Indian Music Ensemble
Wasantic Paranjape, Director
and **University of Alberta**
West African Music Ensemble
Robert Kpogo, Director
Program will include Classical Music of India and Traditional Music of the Ewe People of Ghana and Togo

24 Wednesday, 8:00 pm
World Music Concert
Gypsy Music with Edmonton's **Le Fuzz**
For more information, please call the Centre for Ethnomusicology at 492-8211

27 Saturday, 7:00 pm
University of Alberta
Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William H Street, Director
Free admission

28 Saturday, 2:00 pm
Master of Music Lecture Recital
Shelagh Scott, piano
The Golden Thread and the Silver String: The Influence of Folk Music in the Songs and Piano Music of the Anglo-Irish Composer, Ernest John Moeran
Studio 27
Free admission

28 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Madrigal Singers
and **University of Alberta**
Concert Choir
Tanya Prochazka, Conductor
featuring
Johannes Brahms *Schicksalslied*, Op 54 for choir and orchestra (1868)
Ludwig van Beethoven *Piano Concerto No 4 in G Major*, Op 58 (1808)
Soloist **Bianca Baciu**
Edward Elgar *Enigma Variations*, Op 36 (1898)
Anton Bruckner *Psalm 150* (1892)
Winspear Centre for Music
Admission: $10/student/senior, $15/adult
For ticket information, please contact the Winspear Centre at 428-1414

29 Monday, 12:00 pm
Noon Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

29 Monday, 8:00 pm
New Music Series
Visiting Artists
QUASAR Electrochocs
New works for saxophones and live electronics

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

Dan Davis, saxophone
assisted by
Roger Admiral, Piano
and
The Fourplay saxophone quartet

Sunday, March 21, 2004 at 5:00 pm

Program

Etude No. 1 from *Douze Etudes-Caprices* for Saxophone (1957)	Eugene Bozza (1905-1991)
Partita (1959) I. Prelude-Allemande II. Canzone V. Gigue	Erwin Dressel (1909-1972)
Concertino da Camera (1935) I. Allegro con moto II. Larghetto	Jacques Ibert (1890-1962)
San Antonio (1994) I. The Summons II. Line Dance III. Couples' Dance	John Harbison (1938)

Intermission

Libertango (1951)	Astor Piazzola (1921-1992) arr G Beytelmann
July (1995)	Michael Torke (1961)
Quatuor (1957) I. Ouverture II. Doloroso III. Spirituoso IV. Andante	Pierre Max Dubois (1930)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Davis.

Mr Davis is a recipient of a Edmonton Music Club scholarship.

Reception in the Fine Arts Lounge.

In Recital

Lindsey Sikora, mezzo-soprano

assisted by
Roger Admiral, piano

Saturday, March 20, 2004 at 8:00 pm

Studio 27
Fine Arts Building

DEPARTMENT OF
MUSIC

Program

From *Rodelinda* (1725) — George Frideric Handel (1685-1759)
Dove sei, amato bene?
From *Partenope* (1730)
Furibondo spira il vento

Frauenliebe und Leben, Op. 42 (1840) — Robert Schumann (1810-1856)
1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süsser Freund
7. An meinen Herzen
8. Nun hast du mir den ersten Schmerz getan

Intermission

Beau soir (1891) — Claude Debussy (1862-1918)
Fleur des blés (1881)
Voici que le printemps (1884)
La belle au bois dormant (1890)

A Charm of Lullabies, Op. 41 (1947) — Benjamin Britten (1913-1976)
1. A Cradle Song
2. The Highland Balou
3. Sephestia's Lullaby
4. A Charm
5. The Nurse's Song

From *Il barbiere di Siviglia* (1816) — Gioachino Rossini (1792-1868)
Una voce poco fa

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Sikora.

Ms Sikora is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Johann Strauss Foundation Scholarship, a Louise McKinney Post-Secondary Scholarship and a Richard Eaton Singers Scholarship in Voice.

Reception to follow.

Translations

Dove sei, amato bene?/ Where are you, beloved?
Where are you, beloved?
Come to console my heart!
Come, come, beloved!
I am beset by sorrow,
And my harsh pains
I can only bear with you.
Translated by Nicholas Granitto and Waldo Lyman

Furibondo spira il vento/ The wind blows furiously
The wind blows furiously
And is stirring heaven and earth.
That is the sensation I feel in my soul
Perturbed by my sorrow.
Translated by Nicholas Granitto and Waldo Lyman

Frauenliebe und Leben/Woman's Love and Life

Seit ich ihn gesehen/Since I have seen him
Since I have seen him, I believe I am blind;
Whither I am looking, I see him alone;
Like in a waking dream, his image floats before me,
Rising from deepest darkness, brighter and brighter.
Everything else around me is light and colourless,
The games of my sisters I want to share no more,
I would rather weep silently in my little chamber;
Since I have seen him, I believe I am blind.

Er, der Herrlichste von allen/He, the most glorious of all
He, the most glorious of all,
How kind he is, how good!
Gentle mouth, clear eyes,
Clear mind and firm courage,
Even as in yonder blue depth,
Shines bright and glorious that star,
So is he in my heaven,
Bright and glorious, sublime and far.
Wander, wander along your course,
Only to look at your light,
Only to look at it humbly,
Only to be blissful and sad!
Do not hear my silent prayer,
Offered for your happiness;
You must not know me, humble maiden,
Noble star of glory!

Er, der Herrlichste von allen/He, the most glorious of all (cont'd)
Only the worthiest of all
May your choice make happy,
And I will bless the noble one,
Many thousand times.
I shall rejoice and I shall weep then,
Blissful, blissful I am then,
Even though my heart should break,
Break, o heart, what does it matter?

Ich kann's nicht fassen/I cannot grasp, nor believe it
I cannot grasp, nor believe it,
A dream must have me bewitched,
How could he from among all others
Have exalted and blessed poor me?
It seemed to me that he had spoken:
"I am forever yours,"
It seemed to me that I am still dreaming,
For it can never be thus.
Oh let me die in my dream,
Cradled on his breast,
Let me drink blissful death
In tears of infinite joy.

Du Ring an meinem Finger/You Ring on my Finger
You ring on my finger,
My little golden ring,
I press you devoutly to my lips,
Devoutly to my heart.
My dream had come to an end,
Childhood's peaceful, lovely dream,
I found myself lonely and lost
In empty, infinite space.
You ring on my finger,
You taught me only then,
You opened to my eyes,
Life's infinite, deep value.
I want to serve him, live for him,
Wholly belong to him,
Give myself and find myself
Transfigured in his splendour.

Helft mir, ihr Schwestern/Help me, my sisters
Help me, my sisters, kindly adorn me,
Serve me, the happy one, today.
Wind zealously around my forehead,
The lovely wreath of myrtle in bloom.
When I contented, with a joyful heart,
Formerly lay in my beloved's arms,
He always invoked, his heart filled with yearning,

Helft mir, ihr Schwestern/Help me, my sisters (cont'd)

Impatient by this very day.
Help me, my sisters, help me
Cast out a foolish anxiety,
That I with bright eyes may receive him,
Him, the source of all happiness.
Have you, my beloved, come to me,
Do you, sun, give me your light?
Let me devoutly, let me humbly,
Let me bow to my master and lord.
Strew, sisters, strew flowers before him,
Budding roses offer to him.
But you, sisters, I greet with sadness,
Joyfully parting from your midst.

Süsser Freund/Sweet Friend

Sweet friend, you look amazed at me,
You cannot understand how I can weep;
Let the moist pearl's adornment
With playful clarity tremble in my eyes.
How frightened is my heart, how with rapture filled,
If I only knew the words to tell it to you;
Come and hide your face here on my breast,
Let me whisper in your ear all my delight.
Now you know the tears that I must shed,
Should you then not see them, you beloved, beloved man?
Stay near my heart, feel its throbbing,
So that I may clasp you only firmer and firmer.
Here by my bed the cradle will have its place,
Where it may in silence hide my lovely dream;
There will come a morning when the dream awakens,
And from the cradle your image will smile up at me,
Your image!

An meinen Herzen/On my Heart, on my Breast

On my heart, on my breast,
You my delight, you my joy!
Happiness is love and love is happiness,
I have said it and won't take it back.
I deemed myself so fortunate,
But I am more than happy now.
Only she who suckles, only she who loves
The child to whom she gives nourishment;
Only a mother can know,
What it means to love and to be happy,
Oh how sorry I am for the man,
Who cannot feel a mother's bliss.
You dear, dear angel you,
You look at me and you smile at me!

Nun hast du mir den ersten Schmerz getan/Now you have caused me the first pain

Now you have caused me the first pain,
That really hurt.
You sleep, you hard and cruel man,
The sleep of death.
The now forsaken woman stares into a void,
The world is empty, empty.
I have loved and I have lived,
I do not live any more.
I silently withdraw into myself,
The veil is falling,
Then I have you and my lost happiness,
You, my world!

Adelbert v. Chamisso
Translated by Edith Braun and Waldo Lyman

Beau Soir/Beautiful Evening

When, in the setting sun, the streams are rosy,
And when a warm breeze floats over the fields of grain,
A counsel to be happy seems to emanate from all things
And rises toward the troubled heart;
An advice to enjoy the pleasure of being alive,
While one is young and the evening is beautiful,
For we shall go as this wave goes,—
It, to the sea; we, to the grave.

Translated by Edith Braun, Waldo Lyman
and Kathleen Maunsbach

Fleur des blés/Flower of the wheat

Beside the grainfields, which the breeze
Ripples, and then uncurls
In coquettish disorder,
I found a good opportunity
To gather a bouquet for you.
Fasten it quickly to your bodice;
It is fashioned in your likeness,
As it is made for you...
A little bird, I wager,
Has already whispered to you the reason:
This golden grain, it is the wave
Of your blonde hair,
All gold and sun-bright;
This swaying poppy
Is your blood-red lips,
And these cornflowers, lovely mystery!—
Azure specks that nothing can change,
These cornflowers are your eyes,
So blue that one would say they are, on earth,
Two lightning flashes descended from the sky.

Trans. Edith Braun, Waldo Lyman and Kathleen Maunsbach

Voici que le printemps/Here is Spring

Here is Spring, that nimble son of April,
Handsome in a green doublet embroidered with white roses.
He appears agile, dapper and, his fists on his hips,
Like a prince, welcomed upon his return from a long exile.
The branches of the green bushes border
The road which he follows, dancing in a frenzy;
On his left shoulder he carries a nightingale,
A blackbird perches on his right.
And the flowers which slept under the moss of the woods
Open their eyes as a faint and gentle shadow floats by;
And on their little feet they stretch upward, to hear
The two birds whistling and singing in unison,
For the blackbird whistles and the nightingale sings;
The blackbird whistles for those who are unloved,
While for lovers, languishing and enchanted,
The nightingale spins out a moving song.

Translated by Edith Braun, Waldo Lyman and Kathleen Maunsbach

La belle au bois dormant/Sleeping Beauty

Holes in his gilded doublet,
A knight passes at dusk,
His hair, bright as sunshine,
Under a moon-coloured helmet.
Sleep evermore, sleep in the wood,
The ring, O Beauty, on your finger.
In the dust of battles
He has killed loyally and justly,
Parrying with cut and thrust,
As a king would fight.
Sleep in the wood, where the verbena
Blossoms with the marjoram.
And over the mountains and over the plains,
Astride his great charger,
He races, he races breathlessly,
Bolt upright in his stirrups.
Sleep, O Sleeping Beauty, dream
That a prince will wed you.
In the grove of white lilacs,
Under the golden spur which urges him on,
His charger flecks with blood
The white lilacs, and on he races, faster still.
Sleep in the wood, sleep on, O Beauty,
Behind your curtains of lace.
But he has taken the ruby ring,
The knight who, by twilight,
Has hair as bright as sunshine
'Neath a helmet the colour of the moon.
Sleep no longer, O Sleeping Beauty,
The ring is no longer on your finger.

Translated by Edith Braun, Waldo Lyman and Kathleen Maunsbach

Una voce poco fa/A voice, a little while ago

A voice, a little while ago,
Echoed here in my heart;
My heart is wounded now,
And it was Lindoro who covered it with wounds.
Yes Lindoro will be mine-
I've sworn it, I shall win.
My guardian will object.
I, quick-witted, will be sharp;
In the end he will acquiesce,
And I will be content.
I am submissive,
I'm respectful,
I'm obedient,
Sweet, affectionate.
I allow myself to be governed;
But if they touch me
Where my sensitive spot is,
I will be a viper,
And I'll cause a hundred tricks to be played before giving in.

Translated by Martha Gerhart

Upcoming Events

March

21 Sunday, 8:00 pm
Music at Convocation Hall
Guillaume Tardif, violin
Jacques Després, piano
Works by Wolfgang Amadeus Mozart, Ludwig van Beethoven, Henri Wieniawsky and Alexina Louie
Admission: $10/student/senior, $15/adult

22 Monday, 8:00 pm
Master of Music Recital
Junelle Rayne, saxophone
Free admission

23 Tuesday, 8:00 pm
University of Alberta
Indian Music Ensemble
Wasantic Paranjape, Director
and **University of Alberta**
West African Music Ensemble
Robert Kpogo, Director

24 Wednesday, 8:00 pm
World Music Concert
featuring **Le Fuzz**
For more information, please call the Centre for Ethnomusicology at 492-8211

27 Saturday, 7:00 pm
University of Alberta
Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William H Street, Director
Free admission

8 Sunday, 2:00 pm
Master of Music Lecture Recital
Shelagh Scott, piano
Studio 27
Free admission

28 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Madrigal Singers
and **University of Alberta**
Concert Choir
Tanya Prochazka, Conductor
featuring
Johannes Brahms *Schicksalslied*, Op 54 for choir and orchestra (1868)
Ludwig van Beethoven *Piano Concerto No 4 in G Major,* Op 58 (1808)
Soloist **Bianca Baciu**
Edward Elgar *Enigma Variations*, Op 36 (1898)
Anton Bruckner *Psalm 150* (1892)
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Noon Hour Organ Recital
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Free admission

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department of Music

Unless otherwise indicated
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Convocation Hall, Arts Building, University of Alberta
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In Recital

Christina Hof, soprano

assisted by
Donna Noton, Piano

Saturday, March 20, 2004 at 5:00 pm

Studio 27
Fine Arts Building

DEPARTMENT OF
MUSIC

Program

When Daisies Pied — Thomas Arne (1710-1778)
Blow, Blow, Thou Winter Wind
Under the Greenwood Tree
words from Shakespeare's "As You Like It"

From *Harmonia Sacra* — Henry Purcell (ca.1659-1695)
An Evening Hymn
We Sing to Him
Lord, what is Man

Intermission

Ave Maria — Johann Sebastian Bach/Charles Gounod (1685-1750)/(1818-1893)

Heidenröslein (1815) — Franz Schubert (1797-1828)
(Goethe)
Frühlingsglaube (1820)
(Ludwig Uhland)
Ständchen (1826)
(William Shakespeare: From *Cymbeline*)
An die Musik (1817)
(Franz Schober)
Liebe schwarmt auf allen Wegen (1815)
(Goethe)

Malinconia, Ninfa gentile — Vincenzo Bellini (1801-1835)
(Ippolito Pindemonte 1753-1828)
Ma rendi pur contento
(Pietro Metastio 1698-1782)
Vaga luna che inargenti
(Ippolito Pindemonte 1753-1828)

From *Die Fledermaus* — Johann Strauss (1825-1899)
Mein Herr Marquis

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hof.

Translations

Ave Maria/Hail Mary
Hail Mary, full of grace
The Lord is with you
Blessed are you among women
And Blessed is the fruit of your womb, Jesus.
Holy Mary, pray for us sinners
Now and at the hour of our death.
Amen.

Heidenröslein/Wild Rose
A boy saw a wild rose growing,
wild rose on the heath,
was so young and morning-fair,
fast he ran to see it near,
saw it with great joy.
Wild rose, wild rose, wild rose red,
wild rose on the heath.

Said the boy: You will I pick,
wild rose on the heath!
Said the wild rose: You I'll prick,
that you'll forever think of me,
and suffer it I will not.
Wild rose, wild rose, wild rose red,
wild rose on the heath.

And that unruly boy did pick the wild rose on the heath;
the rose fought back and pricked,
oh-ing and ah-ing helped not at all,
he had just to suffer.
Wild rose, wild rose, wild rose red,
wild rose on the heath.

Translation by George Bird and Richard Stokes

Frühlingsglaube/Spring Faith
Gentle breezes are awake,
murmuring, stirring night and day,
everywhere active, creative.
Oh fresh fragrance, oh new sounds!
Now must all things, all things change.

Daily the word grows fairer,
what may yet come, we do not know,
to blooming there is no end;
the farthest, deepest valley blooms:
now, poor heart, forget your torment.
Now must all things, all things change.

Translation by: George Bird and Richard Stokes

Ständchen/Serenade
Hark, hark, the lark in heaven's blue
And Phoebus, new-awakened,
waters his steeds with the dew
that lies on chaliced flowers.
The marigold bud opens
its tiny golden eye;
with every pretty thing,
sweet maid, arise,
for you are so pretty;
sweet maid, arise!

And though all sweet night long
the bright hose of stars
in turn keep watch high over you,
they hope for even more-
to be greeted by your starry eyes.
Awake! They're waiting,
for you are so pretty;
sweet maid, arise!

Translation by George Bird and Richard Stokes

And die Musik/To Music
O Kindly Art, in how many a grey hour
when I am caught in life's unruly round,
have you fired my heart with ardent love
and borne me to a better world!

Often, has a sigh from your harp,
a chord, sweet and holy, from you,
opened for me a heaven of better times;
O kindly Art, for that I thank you!

Translation by George Bird and Richard Stokes

Liebe schwärmt auf allen Wegen/Passion throngs all lanes and byways
Love can be found everywhere,
But fidelity is rare.
Love will come to find you,
But fidelity must be sought out.

Translation by: T.P. Perrin

Malinconia, ninfa gentile / Melancholy, gracious nymph
Melancholy, gracious nymph,
I devote my life to you;
Whoever disdains your pleasures
Is not born for true pleasures.

I asked the gods for sorings and hills,
They heard me at last, and I shall live content,
I shall never desire to pass beyond
That spring or that mountain.

Translation by Antonio Giuliano

Ma Rendi Pur Contento / Only Make her Happy
Only make happy
The heart of my beautiful [lady],
And I will pardon you, love,
If my own [heart] is not glad.

Her troubles I fear
More than my own troubles;
Because I live more in her
Than I live in myself.

Translation by Barbara Miller

Vaga luna che inargenti / Lovely moon, your silver light
Lovely moon, your silver light
shines on these banks and these flowers,
you inspire the elements
to the language of love;
you alone are witness to my ardent desire,
and tell the one I love
of my beating heart and my sighing.

Tell her that distance cannot ease my pain,
and that if I cherish one hope
it is for the future alone.
Tell her too that day and night
I count the hours of pain
and that one tempting hope
comforts me in love.

Translation by Antonio Giuliano

Mein Herr Marquis / The Laughing Song
My dear Marquis, it seems to me you should employ more tact!
If I may advise, better use your eyes, and think before you act!
This hand is too fine and too sweet, this ankle too slim and petite,
The fashions I am wearing, the language and the bearing,
Such polish and finesse no chambermaids posess!
You must admit it, come what may, that was an awful thing to say.

What a funny, ha, ha, ha, siuation, ha, ha, ha
So excuse me, ha, ha, ha, my elation, ha, ha, ha, ha, ha, ha!
So funny a Marquis is he!

Just look at me, and you will see that nature did her best.
If you think my face is my only grace, then please observe the rest!
Just take one more look and observe, the exquisite line and the curve.
My charming conversation displays imagination.
No chambermaid would be as great a hit as me.
I proved my point sufficiently, you owe me an apology!

English Version by Ruth and Thomas Martin

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Joanna MacDonald, trombone

assisted by
Judy Loewen, piano
and
Roger Admiral, piano

Saturday, March 20, 2004 at 2:00 pm

Program

Concerto in F Minor (1703) — George Frederick Handel (1685-1759)
1. Grave
2. Allegro
3. Sarabande
4. Finale (Allegro)

Arr Robert Marsteller

Ballade for Tenor Trombone and Piano, Op. 62 (1944) — Eugene Bozza (1905-1991)

Intermission (15 min)

Trombone Solo from the *Third Symphony* (ca. 1896) — Gustav Mahler (1860-1911)
Transcribed by Allen Ostrander
(1st Mvmt)

Concerto for Trombone and Orchestra (1960) — Elgar Howarth (b. 1935)
1. Moderato
2. Lento
3. Vivace

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms MacDonald.

Ms MacDonald is a recipient of a Beryl Barns Memorial Scholarship (Undergraduate).

Reception to follow in the Fine Arts Lounge.

In Recital

Jill Hoogewoonink, soprano

assisted by
Donna Noton, Piano

Thursday, March 18, 2004 at 5:00 pm

Convocation Hall
Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Er ist's, Op. 79, No. 24 (1849) (Eduard Mörike)	Robert Schumann (1810-1856)
From *Myrtenlieder*, Op. 25 (1840) Der Nußbaum, No. 3 (Julius Mosen) Die Lotosblume, No. 7 (Heinrich Heine) Du Bist wie eine Blume, No. 24 (Heinrich Heine) Widmung, No. 1 (Friedrich Rückert)	Robert Schumann
From *The Old Maid and the Thief* (1939) Steal Me, Sweet Thief	Gian Carlo Menotti (b. 1911)
Rêve d'Amour (Victor Hugo)	Gabriel Fauré (1845-1924)
Mandoline, Op. 58, No. 1 (Paul Verlaine)	
La diva de l'empire (1904) (Dominique Bonnaud & Numa Blès)	Erik Satie (1866-1925)

Intermission

From *Touble in Tahiti* (1953) What a Movie! From *West Side Story* (1957) Somewhere	Leonard Bernstein (1918-1990)
Someone to watch over me (1926) (Ira Gershwin)	George Gershwin (1898-1937)
From Lady in the Dark (1941) One life to live My Ship	Kurt Weill (1900-1950)
Perhaps Love	John Denver
The Pretty Little Dolly	Mona Abboud

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hoogewoonink.

Reception to follow in the Arts Lounge.

Texts and Translations

Er ist's/ Spring it is...
(Eduard Mörike)
Spring lets its blue ribbon
Flutter once more in the breeze;
sweet, familiar fragrance
drifts portentous through the land.

Violets are dreaming,
soon will be here.
Hark, softly, from afar, a harp!
Yes, Spring, it is you!
I have caught your sound!

Der Nußbaum/ The Walnut Tree
(Julius Mosen)
Green before the house a walnut stands.
spreading, fragrant airy, it leafy
branches

Many lovely blossoms it bears;
gentle winds visit them with loving
embrace.

Paired together, they whisper,
gracefully inclining delicate heads to
kiss.

Whisper of a maiden who
night and day pondered, ah, and knew
not what.

Whisper-who can understand so
soft a song?-of a husband-to-be, of
next year.

The maiden listens, the tree
rustles;
yearning, hoping, she sinks, smiling,
into sleep and dreams.

Die Lotosblume /The lotus-flower
(Heinrich Heine)
The lotus-flower fears
the splendor of the sun,
and with bowed head,
dreaming, awaits the night.

The moon is her lover,
and wakes her with his light,
and to him she gladly unveils
her innocent flower-like face.

She blooms and glows and gleams,
gazing dumbly toward the sky;
she is fragrant and weeps and trembles
with love and the pain of love.

Du Bist wie eine Blume/ You are like a flower
(Heinrich Heine)
You are like a flower,
so sweet and fair and pure;
at you I gaze, and melancholy
steals into my heart.

I feel as if my hands
I ought to lay upon your head,
praying that God preserve you
so pure and fair and sweet.

Widmung / Dedication
(Friedrich Rückert)
You my soul, you my heart,
you my bliss, O you my pain,
you my world in which I live,
my heaven you, to which I float,
O you my grave, into which I've forever consigned.
You are my repose, you are peace,
you are bestowed on me from Heaven.
Your love for me gives me my
worth,
your eyes trasnfigure me in mine,
lovingly you raise me above myself,
my good spirit, my better self!

Rêve d'Amour/Dream of Love
(Victor Hugo)
If there is a lovely lawn
Watered by the sky,
Where in every season is born
Some blossoming flower,
Where one gathers freely
Lily, woodbine, and jasmine,
There I want to make a path
For your foot to tread.
If there is a loving breast
Wherein honor dwells,
Where a tender devotion
Never is morose,
If this noble breast always
Beats for a worthy aim,
I will make a pillow
Where your head can rest.
If there is a dream of love
With the scent of roses,
Where on finds every day
Something that is sweet,
A dream blessed by the Lord,
Where two souls unite,
Oh, I will make of it a nest
Where your heart will rest.

Mandoline
(Paul Verlaine)
The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clitander,
And there is Damis, who for many cruel ladies
Fashions many tender verses.
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and grey,
And the mandolin chatters
Amid the trembling breeze.

La diva de l'empire/The Diva of "L'Empire"
(Dominique Bonnaud & Numa Blès)

Underneath her large Greenaway hat,
her flashing smiles are flying.
A laugh charming and fresh
Like a baby sighing
Little girl with the velvet eyes,
It's the Diva of the "Empire"
She's the queen who has smitten the gentlemen
and the dandys of Paccadilly.

In one single "yes" she puts such softness
That all the snobs in their vests
Applaud her with frantic bravos.
Onto the stage they throw bouquets of flowers,
Without noticing the mocking laughter of her pretty voice.

Underneath her large Greenaway hat…

She danses almost automatically,
And lifts, aoh! very aristocratically,
Her frilly underskirts;
Showing her pretty legs.
It' s all at once very innocent
And very exciting.

Underneath……

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Krista Pederson, piano

Saturday, March 13, 2004 at 8:00 pm

Program

Sonata in C Minor, Op. 13 — Ludwig van Beethoven (1770-1827)
Grande Sonate Pathétique (1798/1799)
1. Allegro di molto e con brio
2. Adagio cantabile
3. Allegro - Rondo

Berceuse, Op. 57 (1843) — Frédéric Chopin (1810-1849)

Fantaisie-Impromptu, Op. 66 (1835) — Frédéric Chopin

Intermission

From *Romeo and Juliet* (1937) — Sergei Prokofiev (1891-1953)
10 pieces for piano, Op. 75
2. Scene
6. The Montagues and Capulets
7. Father Lorenzo
8. Mercutio
10. Romeo Bids Juliet Farewell

Années de Pèlerinage (1835) — Franz Liszt (1811-1886)
Premierè Annee - Suisse
3. Pastorale
1. Chapelle de Guillaume Tell

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Pederson.

Reception to follow in the Arts Lounge.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Sarah Carter, flute

assisted by
Judy Loewen, piano

Saturday, March 13, 2004 at 2:00 pm

Program

Hamburger Sonata G Major (1786) — Carl Philipp Emanuel Bach (1714-1788)
- Allegretto
- Rondo

Sonata for Flute and Piano (1957) — Francis Poulenc (1899-1963)
- Allegretto malincolico
- Cantilena
- Presto giocoso

Danse de la Chevre (1921) — Arthur Honegger (1892-1955)

Intermission

Suite for Flute and Piano, Op. 34 (1898) — Charles-Marie Widor (1844-1937)
- Moderato
- Scherzo
- Romance
- Final

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Carter.

Ms Carter is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Fine Arts Lounge.

DEPARTMENT OF
MUSIC

In Recital

Convocation Hall

Arts Building
University of Alberta

Andrea Pollock Kipp, viola

assisted by
Roger Admiral, piano

Friday, March 12, 2004 at 8:00 pm

Program

Suite No. 2 in D Minor, BWV1008 — Johann Sebastian Bach (1678-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Menuette
- Gigue

Sonata for Viola and Piano, Op. 147 (1975) — Dimitri Schotakowitsch (1906-1975)
- Moderato
- Allegretto
- Adagio

Intermission

Sonata for Viola and Piano in F Minor, Op. 120, No. 1 (1894) — Johannes Brahms (1833-1897)
- Allegro appassionato
- Andante un poco Adagio
- Allegretto grazioso
- Vivace

Andante E Rondo Ongarese, Op. 35 (1809) — Carl Maria Von Weber (1786-1826)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Kipp.

Reception to follow.

In Recital

Janice Marple, soprano

assisted by
Donna Noton, piano

Friday, March 12, 2004 at 5:00 pm

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Per la Gloria d'adorarvi (1722) (Author Unknown)	Giovanni Battista Bononcini (1670-1747)
Pieta, Signore! (Date Unknown) (Author Unknown)	Alessandro Stradella (1644-1682)
Gia il sole dal Gange (1680) (Alessandro Scarlatti)	Alessandro Scarlatti (1659-1725)
From *Magnificat* (1723) Quia respexit (Luke 1:48) From *Cantata No. 68* (1725) Mein gläubiges Herze (Acts 10:42-48 and John 3:16-21)	Johann Sebastian Bach (1685-1750)
From *Mörike-lieder* (1888) (Eduard Mörike) Fussreise Das verlassene Mägdlein Gebet Storchenbotschaft	Hugo Wolf (1860-1903)
From *Le Nozze di Figaro* (1786) Porgi, Amor (Lorenzo da Ponte)	Wolfgang Amadeus Mozart (1756-1791)

Intermission

From *Porgy and Bess* (1935) Summertime (Dubose Heyward)	George Gershwin (1898-1937)
From *Jesus Christ Superstar* (1973) Everything's Alright I Don't Know How to Love Him (Tim Rice)	Andrew Lloyd Webber (b. 1948)
Nannas Lied (1939) From *Happy End* (1929) Surabaya Johnny (Bertolt Brecht) From *Lady in the Dark* (1941) The Saga of Jenny (Ira Gershwin)	Kurt Weill (1900-1950)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Marple.

Reception to follow in the Arts Lounge.

Translations

Per la Gloria d'adorarvi/For the Glory of Adoring You
For the glory of adoring you, I want to love you, oh dear eyes. In loving I will suffer; but I always will love you, yes, yes, in my suffering. Without hope of pleasure, to sigh affection is vain, but who can admire your glances and not love you?

Pieta, Signore!/Have Pity, Lord!
Have pity, Lord, on my sorrow! If my prayer reaches you, let your severity not punish me. Less severe, merciful always, turn your glances upon me. Do not let me be damned in the eternal fire.

Gia il Sole dal Gange/Already the Sun Over the Ganges
Already the sun over the Ganges more brightly sparkles and dries every drop of the dawn, which weeps. With a gilded ray it adorns every blade of grass and paints the stars of the sky in the field.
Arthur Schoep and Daniel Harris

Quia respexit/For He has Regarded
For He has regarded the low estate of his handmaiden: behold, for from this time, may I be called blessed.

Mein gläubiges Herze/My Faithful Heart
My faithful heart, rejoice, sing, make merry, your Jesus is near! Away misery, away complaining, to you I will only say my Jesus is here.
Richard Walters

Fussreise/Journey on Foot
When, leaning on my freshly cut hiking stick, I wander like this in the morning through forests, up and down hills, then- as the songbird sings and hops about in the leaves, or as the golden grapes perceive spirits of bliss in the first rays of morning sun- thus also my inmost nature, the dear old Adam within me, feels an autumn and springtime fever, the pristine bliss of paradise, a bliss that is confident in God and was never lost through folly. And so, old Adam, you are not as bad as the severe theologians say. You still love and praise after all, you still sing and glorify your beloved Creator and Preserver as if you were living ever-new days of Creation. If He so grants, my entire life would be such a morning journey as this, with the light perspiration of the wanderer on my brow!

Das verlassene Mägdlein/The Forsaken Maiden
Early, when the roosters crow, before the stars disappear, I must stand at the hearth, I must light the fire. Beautiful is the glow of the flames, the sparks leap; I stare into the fire, sunk in sorrow. Suddenly I remember, faithless boy, that last night I dreamed about you. Tear after tear then flows down my cheeks. That is how the day begins-oh, would it were over!

Gebet/Prayer
Lord! Send me what You will, something dear or something painful. I am satisfied that both emanate from Your hands. Do not overwhelm me with joys or sorrows! But in the middle lies gracious moderation.

Storchenbotschaft/The Storks' Message

The shepherd's house stands on two wheels, stands high on the heath both night and day. Many a one would like to have such fine sleeping quarters! A shepherd wouldn't change beds with the king. And even if something extraordinary should happen to him in the night, he just says a prayer and goes back to sleep. A little ghost, a little witch, airy folk like that, they may knock at his door, but he doesn't answer. But one time things really got too much for him: there was a scraping at the shutter and the dog whined. My shepherd drew the bolt and look! There stood two storks, a male and a female. The couple made a polite bow, and would gladly have spoken, ah, if they only knew how! "What does this poultry want of me? Have you ever heard of anything like this? But I probably have a joyful message in store for me. You probably live back there on the Rhine? You've probably bitten my girlfriend in the leg? Now I suppose the baby is crying, and its mother even more, and she wishes her sweetheart were with her. And also wishes to have the baptism arranged: a little lamb, a little sausage and a little bag of money? So tell her I'll be there in two or three days, say hello to my little boy for me and stir his porridge! But wait! Why did two of you show up? I hope it isn't twins!" Then the storks rattled their beaks in the merriest key. They nodded and curtseyed and flew away, they nodded and curtseyed and flew away.

Stanley Applebaum

Porgi, Amor/Grant, Love

Grant, Love, some relief to my sorrow, to my sighing! Either give me back my beloved, or just let me die!

Martha Gerhart

Nannas Lied/Nanna's Song

Gentlemen, I was seventeen when I entered the love business. I've been through a lot, much of it was nasty, but that was part of the game, although many things can be held against me. After all I'm human too. Thank God it's all over quickly, the love and the grief as well. Where are last night's tears? Where are the snows of yesteryear? Of course as the years go by it gets easier being in the love business and you embrace them in droves. But your feelings grow strangely cold when they're not rationed. After all, all reserves come to an end eventually. Thank God it's all over quickly etc. And even when you've learned the trade well in love's fairground, it's never easy to turn pleasure into small change. Well, you can succeed, but you get older all the while. After all, you can't stay seventeen forever. Thank God it's all over quickly etc.

Surabaya-Johnny/Surabaya Johnny

I was young, God, just sixteen. You came out of Burma. You said I ought to go with you, you would take care of everything. I asked what your job was. You said as sure as I'm standing here, you had something to do with the railroad and nothing to do with the sea. You said a lot, Johnny, not a word was true, Johnny. You lied to me Johnny, from the very first hour! I hate you so, Johnny, the way you stand there grinning, Johnny. Take that pipe out of your mouth, you dog! Surabaya Johnny, why are you so mean? Surabaya Johnny, my God, I love you so much! Surabaya Johnny, why am I not happy? You have no heart, Johnny, and I love you so! At first every day was Sunday. That was, until I went with you. But then, after only two weeks, nothing about me was right anymore. Up and down the Punjab, down the river as far as the sea. Already in the mirror I look as if I'm forty. You didn't want love, Johnny, you wanted money, Johnny, but all I saw, Johnny, was your mouth. You asked for everything, Johnny, I gave you more, Johnny. Take that pipe out of your mouth, you dog! Surabaya Johnny, why are you so mean? Etc. I didn't pay any heed as to why you had that name. But all along the coast you were a well-known guest. One morning in a sixpenny-bed I'll hear the sea thundering; you'll go without a word, and a ship will be below in the harbour. You have no heart, Johnny, you're a pig, Johnny, now you're going away Johnny, tell me why! I love you so, Johnny, like on the first day, Johnny. Take that pipe out of your mouth, you dog! Surabaya Johnny, why are you so mean? Etc.

The Decca Record Company

In Recital

Heather Lynn Razaghi, soprano

assisted by
Alexandra Munn, piano

Thursday, March 11, 2004 at 8:00 pm

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Air Chante (1927-1928) — Francis Poulenc (1899-1963)
- Air Romantique
- Air Champetre
- Air Grave
- Air Vif

The Mermaid's Song (1794) — Joseph Haydn (1732-1809)
A Pastoral Song (1794)
Sympathy (1794)
She never told her love (1794)
Fidelity (1794)

Der Hirt auf dem Felsen (1828) — Franz Schubert 1797-1828)

With Distinguished Guest
Don Ross, clarinet

Intermission

Mein Glaubiges Herze (1725) — Johann Sebastian Bach (1685-1750)

Das Veilchen K476 (1785) — Wolfgang Amadeus Mozart (1756-1791)
Als Luise die Briefe irhes ungetreuen Liebhabers verbrannte, KV520 (1787)
An Chloe KV524 (1787)

Siete Canciones populares Españolas (1914) — Manuel de Falla (1876-1946)
- El Pano Moruno
- Seguidilla Murciana
- Asturiana
- Jota
- Nana
- Cancion
- Polo

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Razaghi.

Reception to follow in the Arts Lounge.

Translations

Air Chantes
Poetry by Jean Moreas
Translation by Edward Agate

Air Romantique (Romantic Song)
The Country-side I wandered,
tho' storm and wind defied me.
The clouds hung low above,
In morning light so wan;
A raven, black as night,
took wing as tho' to guide me,
And thro' the pools of driven rain I stumbled on.
The distant lightening played
and flashed in splendor fleeting,
Bitter the wind that blew,
to cry of sorrow stirred;
Yet was my heart
for some vague terror loudly beating,
And stronger than the storm,
which passed as tho' unheard.
Autumn, with jealous hand,
her part in nature playing,
Gathered the golden leaves from ash and maple tree;
Yet still the bird, aloft,
no weariness betraying,
forever onward flew,
and gave no thought to me.

Air Champetre (A Country Song)
Lake so silent, Lake so silent
Alas! I ever must remember
how once, to thee by friendship led,
I gazed into thy features so fair,
radiant goddess,
half lost in the sedge,
and the moss by the shore.
If it only had lived,
the friendship I am grieving,
O nymph, to follow thee enslaved,
mingle but for a while
with winds that round ye play,
and replay to the hidden waves!

Air Grave (Song of Grief)
Ah! Depart form my mind,
all angry thoughts of pain!
Oh remorse! Oh disgrace!
Cruel memories of old that beat about my brain,
as in a death-like embrace.
Moss covered winding paths,
and fountains lightly flowing ,
rock laden caverns,
mild songs of birds and the wind,
dim shadows now growing
of beast in forest wild,
Oh creatures great and small,
Oh joy of living,
spurn and reject me not,
Oh nature, gladness giving,
but hear me when I cry!
Ah depart from my soul,
remorse, disgrace!

Air Vif (Brisk Song)
See the orchard is white,
the countryside rejoices.
Meadow and field and grove
are breaking into bloom.
Alas! Hark to the voices of winds that sigh above.
But thou, ocean serene
never a moment shaken
tho' the storms rage around,
peerless and greater still
if once they try to sorrow waken,
now in dreams thou art bound.

Der hirt auf dem Felsen (The Shepherd on the Rock)
Poetry by Wilhelm Muller
Translation by Grace Hall
When on the mountain top I stand
So far above the meadowland and sing!
Up from the lowly darkling lea,
a friendly voice sings back to me,
re-echoing so sweetly.
My voice is ringing far and near,
the answer comes resounding clear to cheer me!
The loved one lives so far away,
I long for him by night and day, my darling!
My voice is ringing far and near,
The answer comes resounding clear to cheer me!
In deepest gloom, I pine and sigh,
The world is dark and dreary,

Der hirt auf dem Felsen (The Shepherd on the Rock), cont'd
Upon the earth my visions die.
My heart is lonesome here.
With longing rang her tender lay,
With longing rang his tale of love,
And all who heard, til dawn of day
Were drawn to heaven above.
The Springtime is coming,
the month of merry May,
I'll make myself ready then up and away!
My voice is ringing far and near,
The answer comes resounding clear.

Mein Glaubiges Herze (My Heart Ever Faithful)
Poetry by M. von Ziegler
Translation by Harold Wiens
My heart ever faithful, sing praises, be joyful
thy Jesus is near!
Away with complaining, faith ever maintaining,
my Jesus is here!
Sing praises, be joyful,
thy Jesus is near!

Das Veilchen (the Violet)
Poetry by Johann Wolfgang von Goethe
Translation by Harold Wiens
A violet stood in the meadow,
withdrawn and unknown;
It was a charming violet.
There came a young shepherdess
with light tread and cheerful mind
Walking in the meadow and singing.
Ah! Thinks the violet, "If only I were the
The loveliest flower in nature,
Ah, for just a little while,
Until my darling has picked me
and held me near to her bossom,
Ah, if only for a quarter of an hour"
Ah! But alas the girl came
And didn't even notice the violet,
She stepped on the poor violet.
It sank and died, and yet it was happy:
"Even if I am dying , I am still dying
because of her, at her feet"
The poor violet,
it was a charming violet

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (When Luise burned the letters of her unfaithful lover)
Poetry by Gabriele von Baumberg
Translation by Harold Wiens
Begotten of a heated imagination,
Born in a visionary hour,
Perish you children of melancholy!
You owe your being to the flames,
now I restore you to the flames,
Along with all the fanciful songs,
For alas, he sang not for me alone.
Now you are burning , and soon, dear ones,
no trace will remain.
But ah! The man who wrote you
May still burn within me for a long time.

An Chloe (To Chloe)
Poetry by Johann Georg Jacobi
Translation by Harold Wiens
When love peers out from your blue, bright open eyes,
And my heart pounds and glows
With the pleasure of looking into them;
And I hold you and kiss your warm rosy cheeks
Dear girl, and I enfold you trembling in my arms;
My girl, my girl, and I press you tightly to my bosom,
Which will only give you up at the last moment of death;
A dark cloud shades my intoxicated eyes,
and I then sit, exhausted but blissful next to you.

Siete Canciones populares Españolas (Seven Popular Spanish Folk songs)
Poetry is anonymous

El Pano Moruno (The Moorish Cloth)
The fine cloth in the shop became stained;
It will be sold off cheaply because it has lost its value.
Ah!

Seguidilla Murciana (Seguidilla of Murcia)
Whoever has a roof that is made of glass,
Mustn't throw stones near the house.
Muleteers are we;
Perhaps on the way we shall meet up!
Because of your great fickleness
I compare you to a peseta that passes
from hand to hand;
Finally, it wears away,
and thinking it false,
no one accepts it!

Asturiana (Asturiana)
In search of consolation ,
I leant against a green pine tree,
It wept to see me weeping
And how green was the pine!

Jota (Jota)
They say we do not love eachother
because they do not see us speaking;
To your heart and mine

They can address that question.
And now I bid you farewell,
At your window in your house,
and although your mother wishes otherwise
Goodbye, my treasure, until tommorow
although your mother wishes otherwise....

Nana (Lullaby)
Go to sleep, darling, sleep
Sleep my soul
Go to sleep little ray of morning light
Lulla, Lullaby.

Cancion (song)
As traitors I shall bury your eyes
You don't know what it costs,
"From the breeze"
Darling, to look at them,
"Mother, at the shore"
Darling to look at them .
"Mother"
They say you no longer love me
That your love is past...
Let what is won,
"From the breeze"
Follow what is lost
"Mother, at the shore"
Follow what is lost
"Mother"

Polo (Polo)
Ah!
I have, Ah!
I have a pain in my heart
That I will tell no one!
Let love be damned , be damned!
Ah!
And who taught me to understand this!
Ah!

Upcoming Events

March
12 Friday, 8:00 pm
The University of Alberta Jazz Choir *Happnin'*
Liana Bob, Director
Choralfest "Spotlight Concert"
Grant MacEwan College, Jasper Place Campus. Fro tickets and more information, please call 488-7464

13 Saturday, 6:00 pm
University of Alberta Madrigal Singers
Annual Fund Raising Dinner Concert/Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 988-9497

14 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, conductor
Winspear Preview
Aaron Hryciw *The Hunters of Perterborough Abbey*
Ludwig van Beethoven *Piano Concerto No. 4 in G Major*
Soloist **Bianca Baciu**, winner
of the USO concerto competition
Edward Elgar *Enigma Variations*

14 Sunday, 2:00 pm
The University of Alberta Jazz Choir: *Happnin'*
Liana Bob, Director
Westmount Presbyterian Church
13820-109a Avenue

15 Monday, 8:00 pm
Visiting Artist Recital
Milton Schlosser, piano

16 Tuesday, 5:00 pm
Piano Masterclass
with **Milton Schlosser**
Free admission
For information, please call 492-8113

16 Tuesday, 8:00 pm
New Music Series
Visiting Artists **Lands End Ensemble**
Hatzis *Fertility Rites*
Murphy *Piano Quartet*
Zappa *The Black Page No. 2*
Stokes *Quartet*
Strauss, arr Schoenberg *Kaiserwalzer* Stravinsky *Septet*
Adams *Road Movies*
Zorn *Cat O Nine Tails*

21 Sunday, 8:00 pm
Music at Convocation Hall
Guillaume Tardif, violin
Jacques Després, piano
Works by Wolfgang Amadeus Mozart,
Ludwig van Beethoven, Henri Wieniawsky
and Alexina Louie
Admission: $10/student/senior, $15/adult

22 Monday, 8:00 pm
Master of Music Recital
Junelle Rayne, saxophone
Free admission

23 Tuesday, 8:00 pm
University of Alberta
Indian Music Ensemble
Wasantic Paranjape, Director
and **University of Alberta**
West African Music Ensemble
Robert Kpogo, Director

24 Wednesday, 8:00 pm
World Music Concert
featuring **Le Fuzz**
For more information, please call the Centre for Ethnomusicology at 492-8211

27 Saturday, 7:00 pm
University of Alberta Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William H Street, Director
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta

Please donate to Campus Food Bank

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Amy Lin, mezzo-soprano

assisted by
Eileen Kim, piano

Wednesday, March 10, 2004 at 5:00pm

Arts Building
University of Alberta

Program

Sommi Dei (Radamisto) (1712)
Ah! Tu non sai (Ottone) (1723)
Georges Freideric Handel (1685-1759)

Fac ut portem from *Stabat Mater* (1831)
Gioacchino Rossini (1792-1868)

Liederkreis, Op. 39 (1840)
Robert Alexander Schumann (1810-1856)

1. In der fremde
2. Waldesgespräch
3. Mondnacht
12. Frühlingsnacht

Intermission

Le charme, Op. 2, No. 2 (1879)
Les papillons, Op. 2, No. 3 (1880)
Le colibri, Op. 2, No. 7 (1882)
Ernest Chausson (1855-1899)

The Triples of Yangguan (Wei city song)
Liberate by Wang Wei (AD 701 - 761)
arr Heyward Wong (b. 1946)

Xijianyue (The Moon over the West River)
Poem by Su Shi (1037-1101)
WUT Man-chung (b. 1978)

From *Vanessa* (1958)
Must the winter come so soon
Samuel Barber (1910-1981)

Una voce poco fa (Il barbiere di Siviglia) (1816)
Gioacchino Rossini (1792-1868)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Lin.

Texts and Translations

Sommi Dei
Che scorgete I mali miei,
Proteggete un mesto cor!À

(Supreme gods)
Take heed of my sufferings,
Protect an unhappy soul!

Ah! Tu non sai
Ah! Tu non sai,
Quant'il mio cor sospira,
Esente per lui pieta
In tante lai
Albro non brama il mio dolor,
Che a lui si renda a libertÀ

(Ah! You do not know)
Ah! You do not know
How my heart sighs
And feels pity for him.
In so many songs
My sadness could not express a greater desire
Than his gaining liberty.

Fac ut portem from *Stabat Mater*
Fac ut portem Christi mortem,
Passionis ejus sortem,
Et plagas recolere.
Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem filii.

(I will sing of Thy great mercy)
I will sing of thy great mercy,
For I was in deep of fliction,
And thou didst deliver me,
I will call unto the people,
And the nations all shall hear me,
And shall praise they holy name.

Liederkreis, Op. 39
No.1 **In der Fremde**
Aus der Heimat hinter den Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,
Es kennt mich dort keiner mehr.

(In foreign lands)
From the direction of home, behind the red flashes of lightning
There come clouds,
But Father and Mother are long dead;
No one there knows me anymore.

Wie bald, ach wie bald kommt die stille Zeit,
Da ruhe ich auch, und über mir
Rauscht die schöne Waldeinsamkeit,
Und keiner kennt mich mehr hier.

How soon, ah, how soon will that quiet time come,
When I too shall rest, and over me
The beautiful forest's loneliness shall rustle,
And no one here shall know me anymore.

No. 3 **Waldesgespräch**
Es ist schon spät, es ist schon kalt,
Was reitest du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

(Conversation in the wood)
It is already late, it is already cold;
why do you ride alone through the wood?
The wood is vast and you are alone,
You fair bride! I will lead you home.

"Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin."

"Great are the deceit and cunning of men;
My heart has broken for pain.
The forest horn strays here and there,
O flee! You do not know who I am."

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich - Gott steht mir bei!
Du bist die Hexe Lorelei. -

So richly decked are mount and lady,
So wondrously fair the young form;
Now I recognize you - God stand by me!
You are the Witch Loreley.

No. 3 **Waldesgespräch** (cont'd).
"Du kennst mich wohl - vom hohen Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald."

"You recognize me well - from the lofty cliffs
My castle gazes down into the Rhine.
It is already late, it is already cold -
You shall never again leave this wood."

No. 5 **Mondnacht**
Es war, als hätt' der Himmel,
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nur träumen müßt.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

(Moon-night)
It was as if the sky
Had quietly kissed the earth,
So that in a shower of blossoms
She must only dream of him.

The breeze wafted through the fields,
The ears of corn waved gently,
The forests rustled faintly,
So sparkling clear was the night.

And my soul stretched
its wings out far,
Flew through the still lands,
as if it were flying home.

No. 12 **Frühlingsnacht**
Über'n Garten durch die Lüfte
Hört' ich Wandervögel ziehn,
Das bedeutet Frühlingsdüfte,
Unten fängt's schon an zu blühn.

Jauchzen möcht' ich, möchte weinen,
Ist mir's doch, als könnt's nicht sein![3]
Alte[4] Wunder wieder scheinen
Mit dem [Mondesglanz][5] herein.

Und der Mond, die Sterne sagen's,
Und im Traume rauscht's der Hain,
Und die Nachtigallen schlagen's:
Sie ist deine! Sie ist dein!

(Spring night)
Above the garden and across the sky
I heard migrating birds passing;
that meant that spring was in the air;
below, things are already beginning to bloom.

I could rejoice, I could weep -
I feel as though it cannot be!
Old wonders appear again
with the moonlight.

And the moon and stars say it,
and in a dream the grove murmurs it,
and the nightingales sing it:
she is yours! She is yours!e larme

Chausson, Op. 2
No.2 **Le charme**
Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptait nous esprit,
Je ne pus d'abord le connaître.

Quand ton regard tomba sur moi,
Je sentis mon âme se fondre,
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre.

(The charm)
When your smile surprised me,
I felt a shudder through my entire being,
But what tamed my spirit,
At first I did not recognize.

When your glance fell on me,
I felt my soul melt,
But what that emotion was,
At first I could not answer it.

No. 2 **Le charme** (cont'd)
Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme;
Et je n'ai su que je t'aimais,
Qu'en voyant ta premièr

(The charm)
What conquered me forever,
That was a charm more sad,
And I did not know that I loved you,
Until I saw your first tear.

No. 3 **Les papillons**
Les papillons couleur de neige
Volent par essaims sur la mer;
Beaux papillons blaues, quand pourrai-je
Prendre le bleu chemin de l'air.

(The butterflies)
The snow-white butterflies
fly in swarms over the sea.
Beautiful white butterflies, when can I
travel the blue path of the air?

Savez-vous, ô belle des belles,
Ma bayadère aux yeux de jais,
S'ils me voulaient prêter leurs ailes,
Dites, savez-vous, où j'irais?

Tell me, oh fairest of the fair,
my dancing-girl with the jet-black eyes -
if they were to lend me their wings,
do you know where I would fly?

Sans prendre un seul baiser aux roses,
À travers vallons et forêts,
J'irais à vos lèvres micloses,
Fleur de mon âme, et j'y mourrais.

Not taking one kiss from the roses,
I'd fly across valleys and forests
to alight on your half-closed lips (oh my soul's
chosen flower!) - and there I'd die.

No. 7 **Le colibri**
Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair,
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.

(The hummingbird)
The hummingbird, the green prince of the heights,
feeling the dew and seeing the sun's clear light
shining into his nest of woven grass,
shoots up in the air like a gleaming dart.

Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge aux odeurs divines
S'ouvre et porte au coeur un humide éclair.

Hurriedly he flies to the nearby marsh
where the waves of bamboo rustle and bend,
and the red hibiscus with the heavenly scent
opens to show its moist and glistening heart.

Vers la fleur dorée, il descend, se pose,
Et boit tant d'amour dans la coupe rose,
Qu'il meurt, ne sachant s'il l'a pu tarir!

Down to the flower he flies, alights from above,
and from the rosy cup drinks so much love
that he dies, not knowing if he could drink it dry.

Sur ta lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l'a parfumée.

Even so, my darling, on your pure lips
my soul and senses would have wished to die
on contact with that first full-fragrant kiss.

The Triples of Yangguan
Wei City morning rain
dampens the light dust.

By this inn, green,
newly green willows.

I urge you to drink
another cup of wine;

west of Yang Pass
are no old friends.
(tr. Mike O'Connor)

Xijianyue (The Moon Over The West River)
The World is a dream,
And life is a cold autumn breeze
Evening comes, but only sounds of leaves fill the long path
Look, as beard and brow grow long
Ah! Wine is cheap but only glass for one
moon is clear but hounded by cloud
On this clear autumn night, who to share this lonely light
As I toast the north with this depressing glass

Una voce poco fa
Una voce poco fa
qui nel cor mi risuon?
il mio cor ferito ?gi?
e Lindor fu che il piag?
S? Lindoro mio sar?
lo giurai, la vincer?
Il tutor ricuser?
io l'ingegno aguzzer?
Alla fin s'accheter?
e contenta io rester?
S? Lindoro mio sar?
lo giurai, la vincer?
Io sono docile, son rispettosa,
sono obbediente, dolce, amorosa;
mi lascio reggere, mi fo guidar.
Ma se mi toccano dov'?il mio debole
sar?una vipera e cento trappole
prima di cedere far?giocar.

(A voice has resounded here in my heart)
A voice has just
echoed here into my heart
my heart is already wounded
and it was Lindoro who shot.
Yes, Lindoro will be mine
I've swore it, I'll win.
The tutor will refuse,
I'll sharpen my mind
finally he'll accept,
and happy I'll rest.
Yes, Lindoro will be mine
I've swore it, I'll win.
I'm gentle, respectful
I'm obedient, sweet and loving
let be ruled, I let be guided
But if they touch where my weak spot is
I'll be a viper and a hundred traps
before giving up I'll make them fall

Upcoming Events

March
12 Friday, 8:00 pm
The University of Alberta
Jazz Choir *Happnin'*
Liana Bob, Director
Choralfest "Spotlight Concert"
Grant MacEwan College, Jasper Place Campus. For tickets and more information, please call 488-7464

13 Saturday, 6:00 pm
University of Alberta Madrigal Singers
Annual Fund Raising Dinner Concert/Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 988-9497

14 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, conductor
Winspear Preview
Aaron Hryciw
The Hunters of Perterborough Abbey by Ludwig van Beethoven
Piano Concerto No. 4 in G Major
Soloist **Bianca Baciu**, winner of the USO concerto competition
Edward Elgar *Enigma Variations*

14 Sunday, 2:00 pm
The University of Alberta
Jazz Choir: *Happnin'*
Liana Bob, Director
Westmount Presbyterian Church
13820-109a Avenue

15 Monday, 8:00 pm
Visiting Artist Recital
Milton Schlosser, piano
Featuring
Frederic Rzewski
The People United Will Never Be Defeated!

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Guillaume Tardif, violin
Jacques Després, piano
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Robert Kpogo, Director

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Noon-Hour Organ Recital

Featuring

Janet Chung
Sabrina Steed
Kevin Dill
Alice Boyd
Gary Tong

Monday, March 8, 2004
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Event
Noon-Hour Organ Recital
Monday at 12 noon
March 29
Convocation Hall, Arts Building
University of Alberta
Admission is free

Program

Prelude and Fugue in D Minor, BWV 549a (1723) — Johann Sebastian Bach (1685-1750)

Janet Chung, organ

Prelude and Fugue in B Flat Major, BWV 560 — Johann Sebastian Bach (1685-1750)

Sabrina Steed, organ

Six Trios, Op. 47 (1900) — Max Reger (1873-1916)

1. Canon
2. Gigue

Kevin Dill, organ

Sonata IV in B-Flat Major, Op. 65 (1845) — Felix Mendelssohn (1809-1847)

I. Allegro con brio
II. Andante religioso
III. Allegretto
IV. Alegro maestoso e vivace

Alice Boyd, organ

From Fiften Pieces [Vêpres du commun des fêtes de la Sainte-Vierge], Op.18 (1919) — Marcel Dupré (1886-1971)

X. Magnificat I

Gary Tong, organ

Sonata Eroïca, Op. 94 (1930) — Joseph Jongen (1873-1953)

Gary Tong, organ

N.B.: Recording is not permitted without written consent from the performer(s).

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Carter *Pieces for Timpani*
Murphy *Four degrees of Freedom*
Zappa *The Black*
Stokes *Quartet*
Adams *Road Movies*
Zorn *Cat O'Nine Tails*

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flux

flux

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flux

flux

Collective Improvisation, Real-time Creation

FLUX was formed in 1998 for the purpose of creating new music in real time. FLUX is about listening, imagining, communicating, exploring and playing. FLUX is a game where the rules and the modes of play are constantly changing.

Flux

Flux
Convocation Hall
University of Alberta
Sunday March 7, 2004
8:00 p.m.

flux

Signals and Spaces for Improvisation

Musicians listen intently to the sounds their fellow performers produce. They garner cues regarding dynamics, timing, form, and aesthetic intention from the relationship of their own sound production with that of their colleagues. *à consommer de préférence avant...* offers the performers a series of audio signals and environments to which they are invited to react selectively and collectively according to a global schema. Their sonic reactions are subsequently transformed via real-time digital signal processing. Thus, a second generation sonic environment, of which they are the source, is added to the networks of connections and exchanges already at work in the improvisational arena.

(Optional: In addition, their physical reactions are captured and subsequently transformed via video processing: in reaction to their reactions!)

à consommer de préférence avant... ***(best consumed before...) (2004)***

33, I drove down I-5 to Stockton,
rsfield, then Barstow, looking for the
gs and signs of Harry Partch. There are
re – they'll give you food. The wind
across the open landscape.
gas with some slots gleaming,
ter, but after one night,
k out there to Mead Lake,
UFO's in that blue
oked corn on the cob
usks. Iron orange
d absorbed the
fficial, even

VCD. Ian A.-J. Frasera, S. Gabriele, C. Shaddock

Convocation Hall
University of Alberta
Sunday March 7, 2004
8:00 p.m.

Flux
Convocation Hall
University of Alberta
Sunday March 7, 2004
8:00 p.m.

Re Flux

saslhb bhcirnxn jcb vcjszk Howard jdsa
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Flux

D. Usher A. - J. Frascara, S. Gabriele, C. Shaddock

At 33, I drove down I-5 to Stockton, Bakersfield, then Barstow, looking for the markings and signs of Harry Partch. There are dogs there - they'll give you food. The wind blew warm across the open landscape. We hit Las Vegas with some slots gleaming, some out of order, but after one night, went straight back out there to Mead Lake, where we counted UFO's in that blue night sky and fire-cooked corn on the cob and beetroot in tinfoil husks. Iron orange soil stuck to your skin and absorbed the sweat. Places still looked artificial, even without the glowing frame.

Hobo Action Figures

Studio 27

Visiting Artist

Jonathan Helton, saxophone

with

Roger Admiral, piano

Sunday, March 7, 2004 at 2:00 pm

Fine Arts Building

Program

DEPARTMENT OF
MUSIC

Program

Aprés un Rêve — Gabriel Fauré (1845-1924)

Summer Nocturne — Sherwood Shaffer (b. 1934)
- Verse: "the dark has a star of its own"
- "Go and catch a falling star"
- Verse (reprise)
- "The night in silence under many a star"
- Verse (envoi)

Holy Roller — Libby Larsen (b. 1950)

Pause

Distances Within Me — John Anthony Lennon (b. 1950)

Sonata — William Albright (1944-1998)
- Two-part invention
- La follia nuova: a lament for George Cacioppo
- Scherzo: "Will o' the wisp"
- Recitative and Dance

Jonathan Helton is an active solo recitalist and chamber musician appearing in concert venues such as Chicago, Montreal, London, Paris, Taipei, Washington, D.C., and New York City's Lincoln Center. His performance credits include concerto appearances with the New Philharmonia of Riverside in New York City, Winston-Salem (NC) Symphony, the United States Air Force Tactical Air Command Band, and the Twelfth World Saxophone Congress Wind Orchestra. His orchestral experience includes performances with the Lyric Opera of Chicago, the Milwaukee Symphony Orchestra, the Grant Park Symphony, the Charleston Symphony, and the Savannah Symphony Orchestra. His performances have been heard on North Carolina Public Radio, on WFMT in Chicago, and in national syndication. He is featured in solo and chamber music performances on compact discs from Elf/Ludwig, Innova, Mark Records, and Music from Northwestern.

Dr. Helton holds degrees from the North Carolina School of the Arts and Northwestern University. His teachers include James Houlik, Frederick Hemke, Daniel Deffayet, and Jean-Marie Londeix. From 1992 to 1999 he served on the faculty at Northwestern University teaching saxophone and chamber music, and held an administrative appointment as Coordinator of the Wind and Percussion Program. Dr. Helton is currently on the faculty of the School of Music of the University of Florida where he teaches saxophone, chamber music and conducts the New Music Ensemble. Jonathan Helton is a Selmer Artist/Clinician, and President Elect of the North American Saxophone Alliance.

Canadian pianist **Roger Admiral** holds a Doctor of Music degree from the University of Alberta. His main teachers were Helmut Brauss, Peter Smith, and Virginia Blaha. Roger also studied Lied-duo performance at the Mozarteum in Salzburg (Austria). Currently he coaches contemporary chamber music at the University of Alberta.

Recent performances include a recital last March with baritone Nathan Berg at Lincoln Center Great Performers series (New York City). Also, Roger toured Canada in 2002 as part of the Kovalis Duo with Montreal percussionist, Philip Hornsey. In September of 2003, along with saxophonist William Street, Roger released a CD entitled "My Very First Solo."

Upcoming Events

March
7 Sunday, 8:00 pm
Faculty and Friends
William Street, saxophone
FLUX
(Edmonton's Improvisational Quintet)
Russell Whitehead, trumpet
Gord Graber, percussion
Bill Richards, piano
Greg Dust, bass
Works by Bashaw, Radford, Steenhuisen
Admission: $10/student/senior, $15/adult

8 Monday, 12:00 pm
Noon Hour Organ Recital
featuring students, faculty and guests of the University of Alberta. Free admission

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Choralfest "Spotlight Concert"
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Annual Fund Raising Dinner
Concert/Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 988-9497

14 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, conductor
Aaron Hryciw
The Hunters of Perterborough Abbey by Ludwig van Beethoven
Piano Concerto No. 4 in G Major
Soloist **Bianca Baciu**, winner of the USO concerto competition
Edward Elgar *Enigma Variations*

14 Sunday, 2:00 pm
The University of Alberta
Jazz Choir: *Happnin'*
Liana Bob, Director
Westmount Presbyterian Church
13820-109a Avenue

15 Monday, 8:00 pm
Visiting Artist Recital
Milton Schlosser, piano

16 Tuesday, 5:00 pm
Piano Masterclass
with **Milton Schlosser**
Free admission
For information, please call 492-8113

16 Tuesday, 8:00 pm
New Music Series
Visiting Artists **Lands End Ensemble**
Hatzis *Fertility Rites*
Murphy *Piano Quartet*
Zappa *The Black Page No. 2*
Stokes *Quartet*
Strauss, arr Schoenberg *Kaiserwalzer*
Stravinsky *Septet*
Adams *Road Movies*
Zorn *Cat O Nine Tails*

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Nicholas Arthur

KILBURN

MEMORIAL CONCERT SERIES

2004 Season

Presenting

Nathan Berg, baritone

with

Roger Admiral, piano

Friday, March 5, 2004
8:00 pm

Convocation Hall
Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Nathan Berg appears by permission of IMG Artists Management

Program

Morgen!, Op. 27, #4 (1894) — Richard Strauss (1864-1959)
Zueignung, Op. 10, #1 (1884)
Ich Liebe dich, Op. 37, #2 (1897)
Befreit, Op. 39, #4 (1898)

Don Quichotte a Dulcinée (1933) — Maurice Ravel (1875-1937)
Chanson romanesque
Chanson épique
Chanson à boire

Vier ernste Gesänge, Op. 121 (1896) — Johannes Brahms (1833-1897)
I. Denn es gehet dem Menschen
II. Ich wandte mich und sahe an alle
III. O Tod, wie bitter bist du
IV. Wenn ich mit Menschen- und mit Engelszungen redete

Intermission

Chanson triste (1868; rev. 1902) — Henri Duparc (1848-1933)
Soupir (1869; rev. 1902)
La Vie antérieure (1884; rev. 1902)

Dichterliebe, Op. 48 (1840) — Robert Schumann (1810-1856)
I. Im wunderschönen Monat Mai
II. Aus meinen Tränen spriessen
III. Die Rose, die Lilie, die Taube, die Sonne
IV. Wenn ich in deine Augen seh
V. Ich will meine Seele tauchen
VI. Im Rhein, im schonen Strome
VII. Ich grolle nicht
VIII. Und wüssten's die Blumen, die kleinen
IX. Das ist ein Flöten und Geigen
X. Hör ich das Liedchen klingen
XI. Ein Jüngling liebt ein Mädchen
XII. Am leuchtenden Sommermorgen
XIII. Ich hab im Traum geweinet
XIV. Allnächtlich im Traume
XV. Aus alten Märchen winkt es
XVI. Die alten bösen Lieder

90.9 CBC radio Two

CBC Radio Two is pleased to share tonight's performance with Canadians from coast to coast through a broadcasts on the programs "In Performance" with host Eric Friesen and "Our Music" with host Catherine McClelland. You can listen to "In Performance" every weekday at 8:00 pm and to "Our Music" every Sunday at noon on CBC Radio Two, 90.9 FM.

Translations

Morgen!
(John Henry Mackay)
Tomorrow's sun will rise in glory beaming,
and in the pathway that my foot shall wander,
we'll meet,
forget the earth,
and lost in dreaming,
let heaven unite a love
that earth no more shall sunder...
and towards that shore, its billows softly flowing,
our hands entwined,
our footsteps slowly wending,
gaze in each other's eyes in love's soft splendour glowing
mute with tears of joy and bliss never ending...

Zueignung
(Hermann v. Gilm)
Yes, you know, all my anguish,
in your absence how I languish.
Love brings sorrow to the heart!
Give thanks!
Once, when merry songs were ringing,
I to liberty was drinking,
thou a blessing did impart.
Give thanks!
You rid me of wanton spirits;
comfort and peace are in my soul,
joy and bliss come from your love.
Give thanks!

Ich Liebe dich
(Detlev von Liliencron)
Four dancing white horses for our soft cushioned carriage;
we live in a castle,
nothing to discourage us;
where sun or wind may linger or stray,
whatever the eye seizes all owns to our sway.
Though homeless and friendless,
you roam as an exile,
love, I'd share your misfortunes,
if my heart were your home,
my love!
Though footsore and fainting,
ever onward we roam,
banished and forsaken,
a crumbling hut our home.

Ich Liebe dich (cont'd)
Be your body laid in marble,
Death's hand still near,
I'd lie down beside you and die on the funeral bier.
Should you die as a beggar,
your grave on the heath,
my sword through my heart,
love, I'd follow thee in death!

Befreit
(Richard Dehmel)
You will not weep. Gently, gently
you will smile, and as if for a journey
I shall return your gaze and kiss.
Our dear four walls! You prepared them
and I opened them out for you into a world -
O happiness!
Then you will warmly clasp my hands
and leave me your soul,
leaving me behind for our children.
You gave me your whole life,
I will pass it on to them -
O happiness!
It will be very soon, we both know;
we have breed each other from sorrow,
so I have returned you to the world.
Then you will appear to me again only in dream,
and bless me and weep with me -
O happiness!

Don Quichotte a Dulcinée
(Paul Morand)
Chanson romanesque
If you told me the eternal turning
of the world, offended you.
I would send Panza:
you would see it motionless and silent.
If you told me to be bored by
the number of stars in the sky.
I would tear the heavens apart,
erase the night in one swipe.
If you told me that the now
empty space doesn't please you.
Chevalier A dieu, with a lance at hand
I would fill the passing wind with stars.
But, my Lady, if you told me
that my blood is more mine, then yours,
that reprimand would turn me pale
and blessing you, I would die.
Oh, Dulcinee.

Chanson épique
Dear Saint Michael, who gives me the chance
to see my Lady and to hear her.
Dear Saint Michael who gracefully choose me
to please and defend you.
Dear Saint Michael will you descend
with Saint George to the altar
of the Virgin in the blue mantle?
Bless my sword,
with a beam from heaven
and his equal in purity
as in modesty and chastity:
My lady.
O Great Saint George and Saint Michael
The angel who guards my watch
my sweet Lady, so much like you
Virgin in the blue mantle.

Chanson à boire
Fig for the bastard, illustrious Lady
who, for loosing me in your sweet eyes
tells me that love and old wine
put my heart and soul in mourning.
I drink to pleasure!
Pleasure is the only goal,
to which I go straight... when I've drunk!
Fig for the jealous, dark-haired mistress
who moans, who cries and swears
always being the pallid lover,
watering down his intoxication.
I drink to pleasure!
Pleasure is the only goal,
to which I go straight... when I've drunk!

Vier ernste Gesänge
Johannes Brahms

I. **Denn es gehet dem Menschen**
(Ecclesiastes 3)
For that which befalleth the sons of men befalleth beasts,
as the one dieth, so dieth the other;
yea, they have all one breath;
so that a man hath no preeminence above a beast:
for all is vanity.
All go unto one place,
all are of the dust
and all turn to dust again.
Who knoweth the spirit of man
that goeth upward,

I. **Denn es gehet dem Menschen** (cont'd)
and the spirit of the beast
that goeth downward to the earth?
Wherefore I perceive that there is nothing better,
that a man should rejoice in his own works;
for that is his portion:
for who shall bring him to see
what shall be after him?

II. **Ich wandte mich und sahe an alle**
(Ecclesiastes 4)
So I returned, and considered
all the oppressions that are done under the sun:
and beheld the tears of such
as were oppressed, and they had no comforter;
and on the side of their oppressors there was power;
but they had no comforter.
Wherefore I praised the dead
which are already dead
more than the living
which are yet alive.
Yea, better is he than both they, which hath not yet been,
who hath not seen the evil work
that is done under the sun.

III. **O Tod, wie bitter bist du**
(Ecclesiastes 41)
O death, how bitter is the remembrance of thee
to a man that is at peace in his possessions,
unto the man that hath nothing to distract him,
and hath prosperity in all things,
and that still hath strength to receive meat!
O death, how bitter is the remembrance of thee.
O death, how acceptable is thy sentence unto a man
that is needy and that faileth in strength,
that is in extreme old age, and is distracted in all things,
and that looks for no better lot,
nor waiteth on better days!
O death, how acceptable is thy sentence.

IV. **Wenn ich mit Menschen- und mit Engelszungen redete**
(Corinthians I, 13)
Though I speak with the tongues of men and of angels,
and have not charity,
I am become as sounding brass,
or a tinkling cymbal.
And though I have the gift of prophecy,
and understand all mysteries,
and all knowledge;
and though I have all faith,
so that I could remove mountains,
and have not charity,
I am nothing,
And though I bestow all my goods to feed the poor,
and though I give my body to be burned,
and have not charity,
it profiteth me nothing.
For now we see through a glass,
darkly;
but then face to face:
now I know in part;
but then I shall know
even as also I am known.
And now abideth faith, hope, charity,
these three:
but the greatest of these is charity.

Chanson triste
(Jean Lahor)
In our heart there sleeps a moonlight,
A soft moonlight of summer.
And to escape this troublesome life
I shall drown myself in your light.
I shall forget the past sorrows,
my love,
When you will cradle my sad heart and my thoughts
in the loving stillness of your arms!
You will let my wounded head,
Oh! sometimes rest on your knees,
And you will recite a ballad
That will seem to speak of us,
And in your eyes filled with sadness,
In your eyes then I shall drink
So many kisses and tender caresses
That perhaps I shall recover.

Soupir
(Sully Prudhomme)
Never to see nor to hear her,
never to call out her name,
But, faithfully, always to wait for her,
Always to love her!
To open one's arms out, and tired of waiting,
To close them on the void!
But yet, always to hold them out to her,
Always to love her,
Ah! - nothing left but to hold them out to her
And to exhaust oneself in tears,
Always to shed these tears,
Always to love her ...
Never to see nor to hear her,
Never to call out her name
But with a love, always more tender
Always to love her. Always!

La Vie antérieure
(Charles Baudelaire)
I dwelled a long time in vast pillared halls
Which the sun rays of the sea coloured with a thousand lights,
And which their great columns, straight and majestic,
Made, at night, alike to grottos of basalt.
The surging waves, rolling along the reflections of the skies,
Intermingled in a solemn and mystical way
The all-powerful chords of their rich music
With the sunset's hues reflected in my eyes ...
There, there is where I lived in calm voluptuousness
Amidst the azure, the waves and the splendors,
Amidst nude slaves impregnated with scents,
Who refreshed my brow with palm leaves,
And whose sole care was bent on fathoming
The painful mystery that made me languish.

Dichterliebe
(Heinrich Heine)
I. **Im wunderschönen Monat Mai**
In the marvellous month of May
when all the buds were bursting,
then in my heart did
love arise.
In the marvellous month of May
when all the birds were singing,
then did I reveal to her
my yearning and longing.

II. **Aus meinen Tränen spriessen**
From my tears there spring
up many blossoming flowers.
And my sighs turn into
a choir of nightingales.
And if you love me,
child,
I will give you all the flowers,
and at your window shall sound
the song of the nightingale.

III. **Die Rose, die Lilie, die Taube, die Sonne**
The rose, the lily, the dove, the sun,
once, rapt with love, I loved them all.
I love them no more, I love only
her who is small, exquisite, chaste, unique.
She, all loving rapture, herself
is rose and lily and dove and sun.

IV. **Wenn ich in deine Augen seh**
When I gaze into your eyes
all my pain and grief vanishes;
then when I kiss your mouth
I am made wholly and completely well.
When I lean on your bosom
joy as of heaven comes upon me;
but when you say "I love you;"
I mus weep bitterly.

V. **Ich will meine Seele tauchen**
I long to sink my soul
within the cup of the lily;
the lily would sing in whispers
a song of my beloved.
The song would tremble and quiver
like the kiss from her mouth
that once she gave me
in an hour of wondrous sweetness.

VI. **Im Rhein, im schonen Strome**
In the Rhine, the holy river,
there in the waves is reflected
wth its mighty cathedral,
mighty, holy Cologne.
In the cathedral there hangs a picture
painted on golden leather;
into the wilderness of my life
it has shed its friendly beams.

VI. **Im Rhein, im schonen Strome** (cont'd)
Flowers and angels hover there
round Our Lady;
her eyes, her lips, her checks
are exactly like my beloved's.

VII. **Ich grolle nicht**
I do not complain, even if my heart is breaking,
love lost for ever! I do not complain.
Even though you gleam with the glory of diamonds
no gleam falls into the night of your heart.
I knew it long ago - I saw you in my dreams
and saw night in the confines of your heart,
and saw the viper that gnaws at your bosom;
I saw, my love, how wretched you are.

VIII. **Und wüssten's die Blumen, die kleinen**
If only the flowers, little as they are, could know
how deeply wounded is my heart,
they would weep with me
to heal my sorrow.
If only the nightingales knew
how sad and sick I am,
they would gladly pour out
their refreshing song.
If only they knew my woe,
those golden stars,
they would come down from aloft
and speak comfort to me.
They can none of them know,
one only knows my sorrow;
she herself has made the rent,
has rent my heart asunder.

IX. **Das ist ein Flöten und Geigen**
There is fluting and fiddling,
trumpets are blaring within.
There in the wedding circle dances
the best beloved of my heart.
There is a hubbub and a din,
drumming and piping,
and in between are sobbing and wailing
the dear angels.

X. **Hör ich das Liedchen klingen**
When I hear the sound of the song
that once my beloved sang,
my bosom is near to bursting
with the savage strain of sorrow.
A dark longing drives me
up to the woody heights;
ther in tears is released
my overwhelming woe.

XI. **Ein Jüngling liebt ein Mädchen**
A lad loves a girl;
she has chosen another.
That other loves another,
and it is this one he has married.
The girl out of anger accepts
the first good man
who crosses her path;
the lad is hard hit.
It is an old tale
but it remains ever new,
and when it has just happened to a man
his heart breaks in twain.

XII. **Am leuchtenden Sommermorgen**
On a gleamng morning in summer
I pace about in the garden.
The flowers they whisper and speak,
but I wander speechless.
The flowers they whisper and speak,
and look at me compassionately:
"Do not be cross with our sister,
you sorrowful, pale-faced man!"

XIII. **Ich hab im Traum geweinet**
I wept in my dreams,
I dreamed you lay in the grave;
I awoke, and the tears
still poured down my cheeks.
I wept in my dreams,
I dreamed you had left me;
I awoke and I went on weeping
long and bitterly.
I wept in my dreams,
I dreamed you were still kind to me;
I awoke, and still
the flow of my tears streams on.

XIV. **Allnächtlich im Traume**
All night in dreams I see you,
and see you greet my warmly,
and crying aloud I throw myself
at your sweet feet.
You look at me sadly
and shake your fair head.
From your eyes there are stealing
teardrops like pearls.
Secretly you speak to me a hushed word,
and give me a branch of cypress.
I wake up, and the branch is gone
and I have forgotten the word.

XV. **Aus alten Märchen winkt es**
From old tales someone waves
out with a white hand;
there is singing, and there are sounds
of a magical land.
Where gay flowers bloom
in golden evening light,
and, sweetly smelling, glow
with faces radiant as brides.
And green trees are singing
the tunes of long ago;
the breezes sound softly
and birds twitter there.
And misty shapes rise
up out of the ground,
and dance in airy circles,
a wondrous assembly.
And azure sparks are burning
on every leaf and twig,
and crimson lights are running
in circles hither and thither.
And noisy springs are bursting
from the unhewn marble rock,
and strangely in the streams
glows the reflection.
Ah! could I but go there,
and there make my heart happy,
and be relieved of all sorrows,
and be free and full of joy.
Ah! that land of rapture,
I see it often in my dreams;
but the sun comes at morning
and dispels it like empty bubbles.

XVI. **Die alten bösen Lieder**

The old and evil songs,
the dreams so evil and bad,
let us bury them now -
fetch an enormous coffin.
In it I'll lay plenty
(but I don't yet say what it is);
the coffin must be even larger
than the tun of Heidelberg.
And fetch a funeral bier
and planks firm and thick;
it too must be even longer
than the bridge at Mainz.
And then fetch me twelve giants;
they must be mightier even
than mighty St. Christopher
in the cathedral of Cologne on the Rhine.
They shall carry the coffin away
and sink it deep in the sea;
for such a huge coffin
demands a huge grave.
Do you know why the coffin must be so huge and
heavy?
I want to sink my love
and my sorrow in it.

Born in Saskatchewan, **Nathan Berg's** vocal studies took him from Canada to America and Paris and finally to the Guildhall School of Music and Drama in London, where he studied with Vera Rozsa. Winner of the Gold Medal for Singers at the Guildhall, he has also won prizes in the Royal Overseas League, Peter Pears, Kathleen Ferrier and Walther Gruner lieder competitions.

He has given recitals in England at the Blackheath Concert Hall, the Wigmore Hall in London, the Harrogate International Festival and the Three Choirs Festival. Other recital venues have included the Musée d'Orsay in Paris, Detroit and Montréal for the Canadian Broadcasting Corporation. He has toured extensively with such distinguished conductors as Kurt Masur, Essa-Pekka Salonen, Christoph Dohnányi, Philip Herreweghe, Jan Tortelier, Roger Norrington, Helmut Rilling and Raymond Leppard, singing repertoire from Bach and Handel oratorios to Mahler song cycles. Recently he sang Schubert songs with the San Francisco Symphony Orchestra under Michael Tilson Thomas, Schubert's Mass in A flat at the BBC Proms with the BBC Symphony Orchestra under Jiri Belohlávek, Beethoven's Ninth Symphony in Tanglewood, and his debut at the Edinburgh Festival in a Hugo Wolf recital.

Operatic roles have included Figaro in *Le Nozze di Figaro* in Nice, Guglielmo in *Cosi fan tutte* for Welsh National Opera, Masetto in *Don Giovanni* and Mercurio in *L'Incoronazione di Poppea* for Netherlands Opera, Leporello for Tourcoing Opera and Schaunard for the Canadian Opera Company. Most recently he has sung the roles of Leporello and Masetto in the new Peter Brook production of *Don Giovanni*, conducted by Claudio Abbado and Daniel Harding in Lyon, Milan, Brussels and Tokyo, and *Les Indes Galantes* at the Bastille.

Recent engagements have included performances of the Mozart *C minor Mass* with the Los Angeles Philharmonic and *The Seasons* in Atlanta, Mozart's *Requiem* with The Orchestra of the Age of Enlightenment, *Missa Solemnis* in Baltimore, Bach's *B minor Mass* (BWV 232) in Boston, Händel's *Rinaldo* with The Academy of Ancient Music and Bartok's Bluebeard's Castle with the Montreal Symphony Orchestra.

Among his recordings is an appearance in the Hyperion Schubert Edition Volume 29 with Marjana Lipovšek and Graham Johnson, in which he performs the twenty-minute epic *Einsamkeit*. As well his discography includes a recording of Mendelssohn songs and duets with Sophie Daneman and Eugene Asti (Hyperion) and recordings of Rameau's Zorastre and Handel's Theodora with Les Arts Florissants (Erato).

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Recent performances include a recital with baritone Nathan Berg on the Great Performers series at Lincoln Center, New York City and with mezzo-soprano Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Currently Roger works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.

In May Roger will be featured soloist in Howard Bashaw's new chamber concerto "minimalisms" performed by Toronto's New Music Concerts, Robert Aitken conducting. This concert will be recorded at the Glenn Gould Studio and co-presented by "Two New Hours" on CBC Radio Two.

Nicholas Arthur Kilburn
Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly N.A.K. Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of ***Nathan Berg*** here tonight is made possible by the generosity of the Kilburn family.

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet

FACULTY OF
ARTS
UNIVERSITY OF
ALBERTA

In Recital

Sean Patayanikorn, alto and soprano saxophones

assisted by
Roger Admiral, piano

Wednesday, March 3, 2004 at 8:00 pm

Program

Tadj (1992-1994)	Christian Lauba (b. 1952)
Concerto (1949) I. Andante et Allegro II. Final, Giration	Henri Tomasi (1901-1972)

Intermission

My Very First Solo (1974)	Jan Bach (b. 1937)
Caprice en Forme de Valse (1950)	Paul Bonneau (1918-1996)
Sonate (1970)	Edison Denisov (1929-1996)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Patayanikorn.

Mr Patayanikorn is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a John Newman Memorial Scholarship for Performance of Contemporary Music.

Reception to follow in the Arts Lounge.

Convocation Hall

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

In Recital

Sheena Hyndman, trumpet

assisted by
Roger Admiral, piano

Tuesday, March 2, 2004 at 8:00 pm

Program

Concerto [ER 188:6] (1713) — Giuseppe Torelli (1658-1709)
- I. Allegro
- II. Adagio-Presto-Adagio
- III. Allegro

Wer Hat dies Leidlein erdacht?! (1892) — Gustav Mahler (1860-1911)

Sonata (1995) — Eric Ewazen (b. 1954)
- I. Allegretto
- II. Lento-Allegro Molto

Intermission

Concerto (1796) — Franz Josef Haydn (1732-1809)
- I. Allegro
- II. Adagio
- III. Finale (Allegro)

Quatre Variations sur un Theme de Domenico Scarlatti (1950) — Marcel Bitsch (b. 1921)
- I. Theme (Allegro)
- II. Variation I (Piu vivo)
- III. Variation II (Piu vivo)
- IV. Variation III (Andante)
- V. Variation IV (Allegro vivo)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hyndman.

Ms Hyndman is a recipient of a Beryl Barnes Memorial Award (Undergraduate), a Symphony Women's Educational Assistance Scholarship, and a Jason Lang Memorial Scholarship.

Reception to follow.

Convocation Hall
Arts Building
University of Alberta
DEPARTMENT OF MUSIC

Department of Music
University of Alberta

Studio 27

Visiting Artist

Clemens Merkel, solo violin

Monday, March 1, 2004 at 8:00 pm

Fine Arts Building

Program

DEPARTMENT OF
MUSIC

Upcoming
New Music Series
Visiting Artists
Lands End Ensemble
Tuesday, March 16, 2004 at 8:00 pm
Featuring Hatzis *Fertility Rites*
Murphy *Piano Quartet*
Zappa The Black Page No. 2
Stokes *Quartet*
Strauss, arr Schoenberg
Kaiserwalzer
Stravinsky *Septet*
Adams Road Movies
Zorn *Cat O Nine Tails*
***Studio* 27**, Fine Arts Building
Admission: $5/student/senior, $10/adult
For more information, please call
492-4859 or contact the
Department of Music,
Fine Arts Building 3-82,
Telephone: 492-0601

Program

Divertimento IV (1955)	Giacinto Scelsi
Piece pour Ivry (1971)	Bruno Maderna

Intermission

Sequenza VIII (1976)	Luciano Berio
6 Capricci (1976)	Salavatore Sciarrino

Violinist Clemens Merkel is considered one of the most versatile interpreters of contemporary music today. Integrating a wide variety of different styles into his repertoire, he has performed numerous concerts and at festivals throughout Germany, Europe and North America. He is a member of the Bozzini Quartet (Montreal) as well as of Ensemble Kore (Montreal), the Thurmchen Ensemble (Cologne) and Ensemble SurPlus (Freiburg). Well known for his innovative and highly individualistic interpretations of music from Baroque to contemporary, Merkel has made a name for himself by creating his own unconventional style as a violinist, often characterized as intense, precise and sensitive at the same time.

Upcoming Events

March

5 Friday, 8:00 pm
Kilburn Memorial Concert
Visiting Artist **Nathan Berg, baritone**
with **Roger Admiral, piano**
Program will include works by Strauss, Ravel, Brahms, Duparc and Schumann
Admission: $10/student/senior, $15/adult

6 Saturday, 10:00 am
Voice Masterclass
Nathan Berg, baritone
Free admission

6 Saturday, 6:00 pm
University of Alberta Concert Choir
Annual Dinner,
Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For event information, call 492-2384

6 Saturday, 8:00 pm
University of Alberta Mixed Chorus
Robert de Frece, Conductor
Jamie Burns, Assistant Conductor
Jared Samborski, Accompanist
60th Annual Concert also featuring the
Faculty of Education Handbell Ringers
Francis Winspear Centre for Music
For tickets or further information call the Mixed Chorus Office at 492-9606

7 Sunday, 10:00 am
Piano Masterclass
with Visiting Artist **Jane Coop**
Free admission
For information, please call 492-8113

7 Sunday, 10:00 am
Violin Masterclass
with Visiting Artist **Andrew Dawes**
Fine Arts Building 1-29
General admission: $15 at the door
For information, please call 492-8112

7 Sunday, 10:00 am
Saxophone Masterclass
with Visiting Artist **Jonathan Helton**
Studio 27, Fine Arts Building
Free admission

7 Sunday, 2:00 pm
Visiting Artist Recital
Jonathan Helton, saxophone
Studio 27, Fine Arts Building

7 Sunday, 8:00 pm
Faculty and Friends
William H Street, saxophone
FLUX
Collective Improvisation, Real-Time Creation
Bill Richards, piano
Gord Graber, percussion
Greg Dust, bass
Russell Whitehead, trumpet
Flux was formed in 1998 for the purpose of creating new music in real time. Flux is about listening, imagining, communicating, exploring and playing. Flux is a game where the rules and the modes of play are constantly changing. Music by Bashaw, Radford, Steenhuisen and FLUX
Admission: $10/student/senior, $15/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Music At Noon
Student Recital Series

Monday, March 1, 2004 at 12:10 pm

Program

Three Sonatas — Domenico Scarlatti (1685-1757)
- K. 20 Sonata in E major: Presto
- K. 8 Sonata in G minor: Allegro
- K. 135 Sonata in E major: Presto

Prelude in C Sharp Minor, Op. 45 (1841) — Frédéric Chopin (1810-1849)
Etude in G Sharp Minor, Op. 25, No. 6 (1835-1837)

Beatriz Boizan, piano

Sonate in A for Violin and Piano (1886) — César Franck (1822-1890)
- Allegretto moderato
- Allegro
- Recitativo-Fantasia

Elizabeth McHan, violin
Eileen Kim, piano

Convocation Hall

Arts Building, University of Alberta

Edmonton Youth Choir presents

Carmina Burana

by Carl Orff

Edmonton Youth Choir

Mount Royal Youth Choir

Edmonton Children's Choir

Orion Percussion Ensemble

Director John Wiebe

Soloists: Janet Youngdahl,
Timothy Anderson,
Milton Liska

Sunday, February 29, 2004, Winspear Centre, Edmonton

Carmina Burana

Welcome to Edmonton Youth Choir's production of *Carmina Burana.* As a choir we are tremendously excited about the opportunity to present this dynamic work, that has become a core piece of the 20th century repertoire.

This concert was born out of my own remembrances of the first time I was able to sing with an orchestra and the powerful impression it made on me. While today's performance uses the chamber orchestration of two pianos and six percussionists, the vitality of Orff's compositional style more than compensates for the smaller instrumental group.

Edmonton Youth Choir is directed by John Wiebe. In his third year with the choir, John is an award winning pianist and conductor who received his early musical training in Manitoba. After moving to Waterloo, Ontario, John studied piano performance with Garth Beckett and conducting with Noel Edison and Howard Dyck. In 1998 John moved to Edmonton to study choral conducting with Dr. Leonard Ratzlaff and orchestral conducting with Dr. Malcolm Forsyth at the University of Alberta, where he is currently completing his doctorate in music. John has also studied advanced conducting with Professor Frieder Bernius from Stutgart Germany, and in Vienna with Maestro Salvador Mas-Conde. In addition to his work with the Edmonton Youth Choir, John enjoys guest conducting choirs and orchestras in and around Edmonton and is the Organist-Choir Director at Avonmore United Church. To keep in shape for his busy music schedule John enjoys running after his two children, exploring Edmonton's river valley trail system with his family, cycling, and playing squash.

ECC

Gerhard Krushke director
Sheila Wright accompanist

Psalm Trilogy
Srul Irving Gluck
Psalm 92: Mizmor Shir L'yom Haashabbat
Psalm 47: Lam'natzeiach Livnei Korach Mizmor
Psalm 23: The Lord Is My Shepherd

Mount Royal Youth Choir

David Ferguson director

Sicut cervus
Giovanni Pierluigi da Palestrina

Who is at my window, who
Welford Russell

Three Hungarian Folk Songs
Matyas Seiber

Edmonton Youth Choir

John Wiebe director

O magnum mysterium
Tomas Luis de Victoria

O magnum mysterium
Morten Lauridsen

Come Away, Death [Four Shakespear Songs]
Jakko Mäntyjärvi

And So It Goes
Simon Noster, Carl Swanson solo
Billy Joel, arr. Bob Chilcott

I N T E R M I S S I O N

Carmina Burana

Carl Orff (1895-1982) wrote a number of works for both the theatre and the concert hall, but is best known today for his 'secular cantata' *Carmina* Burana, and for his educational work entitled *Orff-Schulwerk,* first publishedin 1930 and still in use today.

In 1935, in the town of Bavarian town of Benediktbeuren, Orff came across an edition of spicy Medieval poetry which immediately made a strong impression on him. The poems, most in Latin, some in Middle High German and Old French, were selections from *Carmina Burana*, or "songs of Bavaria". They were the works of *goliards*, educated poets of varied social backgrounds, whose topics ranged from philosophy and religion to the simple farce of the tavern. Some were poor students who made lively satires on the vices of the clergy and the decay of learning; or they were clerks and renegade monks who celebrated the virtues of wine, women and gambling. Others were bishops, pausing in their ecclesiastical writing to indulge the "sinful" art of verse.

In Orff's pedagogical research he had been impressed by the primitive, organic power that music holds over people. In the texts of *Carmina Burana* Orff found poetry that expressed a complete range of like-minded ideals. As such, the work was conceived as Total Theatre, a combination of music, words, visual design, movement and dance to overwhelm the senses.

Orff divided the work into three sections: *Primo Vere (In Springtime), In Taberna (In the Tavern), and Cour d'Amours (Court of Love).* These three sections are surrounded by the intense *O Fortuna*, which demonstrates the flux of human existence. The first movement contrasts the lovely awakening of spring, *Primo Vere*, with *Auf dem Anger's* breathless, galloping dances. *In Taberna,* the male-dominated second section, begins with the rushing rhythm of *Estuans interius*; next it presents a groteszuely humorous "swan song", followed by an extravagant spectacle of drunkenness and gambling. The women of Orff's third section (*Cour d'Amours*), are not to be worshipped from afar, rather they are praised for the favours they are willing to bestow.

There is so much energy and vitality within the music itself that one cannot help but be moved by the intense passion of Orff's creative masterpiece. Following its first performance in 1937, the composer wrote to his publisher, saying, "everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana* my collected works begin."

Katherine Wallace/John Wiebe

FORTUNA IMPERATRIX MUNDI
Fortune, the Empress of the World

1. O Fortuna - Choir
Oh Fortuna, velut luna statu variabilis . . . .

O Fortune, just like the moon varying as appointed,
ever waxing and waning; hateful life:
now obscuring, then taking care of the mind's
skill in gambling;
poverty, power, dissolve as ice.

Fate - monstrous and inane, you turn swiftly, if
appointed badly, in vain our health
dissolves to nothing,
overshadowed and veiled you harass me too;
now in gambling I bare my back to your villainy.

Fate is now against me in health and virtue,
attacked and destroyed I am always in slavery.
Thus at this hour, without delay touch
the sounding strings;
for the way Fate overthrows the strong,
everyone weep with me!

2. Fortune plango - Choir
Fortune plango vulnera, stillantibus ocellis . . . .

For the wounds of Fortune
I am weeping with brimming eyes,
because she withdraws my reward rebelliously.
It is written in truth that she has a full head of hair,
but often there follows a season of baldness.

On Fortune's throne I used to sit elated,
crowned with the many-coloured flowers of prosperity;
though I may have flourished happy and blessed,
now I have fallen from the summit, deprived of glory.

The wheel of Fortune turns; I descend and am abased;
another to the heights is lifted; he is too much exalted
The king sits at the peak - let him fear ruin!
For under the axle we read 'Hecuba* is Queen'

[*Hecuba - Wife of King Priam of Troy, who was the
unwitting instrument
both of Troy's Fall and Priam's death]

PRIMO VERE
First Spring

3. Veris leta facies - Choir
Veris leta facies, mundo propinatur . . . .

Spring turns her joyful face to the world,
Winter's sharp edge now flees, vanquished;
In clothes of great variety Flora* reigns,
The woods praise her in sweet sounds and song. Ah!

Lying in Flora's abundant bosom,
Phoebus'* mood once more
gives way to laughter,
wreathed in many-coloured flowers,
Glorious nectar is carried on the breath of Zephyr*
We run forth to compete for success in love. Ah!

Of Venus* sings the sweet Philomena,
with many flowers the joyous meadows are laughing,
a flock of birds rises up through the pleasant forests,
the chorus of maidens now promises
a thousand joys. Ah!

[*Flora - Roman goddess of flowers, wife of Zephyr
Zephyr - god of the wind
Pheobus - or Apollo, god of the Sun
Venus - goddess of Love and Beauty
Philomena - used here to mean nightingale.
In fact in legend Philomena was
changed into a swallow,
it was her sister that became a nightingale]

4. Omnia sol temperat - Timothy Anderson
Omnia sol temperat, purus et subtilis . . . .

Everything is warmed by the sun pure and gentle,
once again it reveals to the world the face of April,
the soul of man is urged towards love
and joys are governed by the boy-god.*

All this newness in the ceremonies of spring
and spring's authority bid us to rejoice;
it shows us paths we know well, and in your springtime
it is true and right to keep that which is yours.

Love me faithfully! See how I am faithful:
with all my heart and with all my soul,
I am with you even when I am far away.
Whosoever loves this much turns in agony on the wheel.

[*Cupid]

5. Ecce Gratum - Choir
Ecce gratum, et optatum, ver reducit gaudia . . . .

Behold, the pleasant and longed-for
spring restores rejoicing: violet flowers
fill the meadows, the sun makes everything fair.
now sorrow yields, summer returns,
now winter's severity recedes. Ah!

Now melting and receding
are ice, snow et cetera; winter flees,
and now Spring suckles at Summers breast;
a miserable soul is he who does not live
nor lust under summer's hand. Ah!

They glory and are glad
in the honey of sweetness, those who strive
as much as those who succeed in winning Cupid's prize;
at Venus' command let us glory
and rejoice to be the equal of Paris*. Ah!

[* Paris, who won Helen of Troy]

AUF DEM ANGER
On the Meadow

6. Tanz (Dance) Orchestra

7. Floret Silva - Choir
Floret silva nobilis, floribus et foliis . . . .

The noble woods are blossoming
with flowers and leaves.

Where is my friend of old? Ah!
From here he has ridden away.
Oh woe! Who will love me? Ah!

The wood blossoms everywhere,
my longing is for my lover.

The woods have turned green all over, why is
my lover away so long? Ah!
He has ridden hence.
Oh woe, who will love me? Ah!

8. Chramer, gip die varwe mir - Choir
Chramer, gip die varwe mir, die min wengel roete . . . .

Shopkeeper, give me colour
to make my cheeks red,
so that I can mislead the young men
whose thanks will be my love.

Look at me,
young men!
Let me beguile you!

Good men, love
women worthy of love!
Love ennobles your spirit
and leads you to high honour.

Look at me,
young men!
Let me beguile you!

Hail, world, you are always
so rich in joys!
I will be obedient to you
always certain in love.

Look at me,
young men!
Let me beguile you!

9. Reie Orchestra

Swaz hie gat umbe - Choir
Swaz hie gat umbe, daz sint alles megede . . . .

Those who go round and round,
they are all maidens,
they want to do without a man
all summer long. Ah! Sla!

Come, come, my love,
I long for you,
I long for you,
Come, come, my love.

Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

Those who go round and round,
they are all maidens,
they want to do without a man
all summer long. Ah! Sla!

10. Were diu werlt alle min - Choir
Were diu werlt alle mine, von deme mere uneze an den Rin . . .

If all the world were mine
from the sea to the Rhine,
I would do without it if the Queen of England*
would lie in my arms. Hey!

[*probably Eleanor of Aquitane]

IN TABERNA
In the Tavern

11. Estuans interius - Timothy Anderson
Estuans interius, ira vehementi . . . .

Burning inside with violent anger,
in bitterness I speak to my soul:
created from matter, of the ashes of the elements,
I am like a leaf that the winds play with.

For if it is the way of the wise man
to build unmoving foundations on stone,
then I am a fool, more like a flowing stream,
whose course is never permanent.

I am carried along like a ship without a helmsman,
and through the paths of the air am carried
aimlessly as a bird;
chains cannot hold me, keys cannot imprison me,
I look for people like me and join the wretches.

The heaviness of my heart seems a heavy burden;
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet labour,
she never dwells in a spiritless heart.

I travel the broad path as is the way of youth,
I give myself to vice, forgetful of virtue,
I am eager for the pleasures of
the flesh more than for salvation,
my soul is dead, so I shall look after the flesh.

12. Olim lacus colueram -
Milton Liska & TB Choir
Olum lacus colueram, olum pulcher extiteram . . . .

Once I lived on lakes,
once I looked beautiful
when I was a swan.
Miserable, miserable! soon black and roasting fiercely!

Turning, turning again, the cook has me on the spit
now the fire roasts through me
now the steward serves me up.
Miserable, miserable! soon black and roasting fiercely!

Now I lie in the dish
and I cannot fly,
bared teeth is what I see.
Miserable, miserable! soon black and roasting fiercely!

13. Ego sum abbas -
Timothy Anderson & TB Choir
Ego sum abbas Cucaniensis . . . .

I am the abbot of Cucany*
and my council is of drinkers,
and my loyalty is to the order of Decius,
and whoever looks for me in the morning at the tavern,
after Vespers he will leave naked,
and thus stripped of his clothes he will cry:
Woe! Woe! Woe! Woe!
what have you done, vilest Fate?
Woe! Woe! Woe!
all the joys of our life
you have stolen away!
Woe! Woe! Woe!
Haha!

[*Cucany or Cockaigne - cloud-cuckoo land,
land of abundance and carelessness
Decius - Roman emperor (248 - 251)
who persecuted Christians and defended
Roman religion]

14. In taberna - TB Choir
In taberna quando sumus, non curamus quid sit humus .

In the tavern where we are,
not caring about man's thirst for the grave,
instead to gambling we hurry, which
always makes us sweat.
What is at stake in tavern where money is host
Here it is best that if you ask, you listen to what I say.

Some gamble, some drink, some live loosely.
But of those who remain in the game, some are stripped
of their clothes by others; still others are
inundated with money sacks.
Here no one fears death,
but instead throw dice for Bacchus*.

First to the wine merchant drink the free men,
another they drink for all prisoners, after this they drink
a third for the living,
a fourth for all Christendom, a fifth for the
faithful dead,
a sixth for the wanton sisters, a seventh for the
army of the woods*

An eighth for the brothers errant , a ninth for the
monks dispersed,
the tenth for sailors, eleventh for troublemakers,
a twelfth for penitents, thirteen for those who journey,
To the Pope as to the King, they all drink
without restraint.

Drinks the lady, drinks the master, drinks the soldier
and the clergyman
he drinks, she drinks, the servant with the
maid is drinking
the fast man drinks, the lazy man drinks, the white man
drinks, the black man drinks
The settled man drinks, the wanderer drinks, the oaf
drinks, the wise man drinks,

the poor, the sick, the exile and stranger,
the boy, the old man, the bishop and deacon
the sister, the brother, the old lady, the mother
she drinks, he drinks, a hundred drink, a thousand drink

Six hundred coins would only last a fraction,
with their immoderate
drinking, all without measure. And however much they
are toasted with a light heart
still we are slandered by all people
and thus we are destitute
May those who slander us be confounded and their
names not written with the just.

[*Bachuus - god of wine
army of the woods - probably rebels]

COUR D'AMOURS
The Court of Love

15. Amor volat undique - Janet Youngdahl & Children's Choir
Amor volat undique, captus est libidine . . . .

Cupid flies everywhere
captured by desire.
Young men and women
are rightly coupled.

The girl without a lover
misses all pleasures,
deepest night
holds her innermost heart
bound in chains;

It is the most bitter fate.

16. Dies nox et omnia - Timothy Anderson
Dies, nox et omnia, michi sunt contraria . . . .

Day, night and all things are against me
the sound of maidens voices makes me weep,
and often sigh, and, most of all, makes me fear.

O friends, amuse yourselves, you do not know
what you are saying,
spare me, sorrowful as I am, great is my grief,
advise me at least, by your honour.

Your beautiful face, makes me weep a thousand times,
your heart is of ice. I would be cured
and brought to life again by a single kiss.

17. Stetit puella - Janet Youngdahl
Stetit puella, rufa tunica . . . .

A girl stood in a red tunic;
if anyone touched it,
the tunic rustled. Eia!

A girl stood like a little rose:
her face was radiant
and her mouth in bloom. Eia!

18. Circa mea pectora - Timothy Anderson & Choir
Circa mea pectora, multa sunt suspiria . . . .

Around my heart are many sighs
for your beauty which wound me sharply
Mandaliet, mandaliet, my lover does not come to me

Your eyes shine like the rays of the sun
like the splendour of lightning illuminating the shadows
Mandaliet, mandaliet, my lover does not come to me

May god grant, may all the gods grant,
what I have in mind;
To loose the chains of her virginity
Mandaliet, mandaliet, my lover does not come to me

19. Si puer cum puellula - TB Choir
Si puer cum puellula, moraretur in cellula . . . .

If a boy tarries with a girl in a little room,
happy is their coupling.
Love rises up between them equally and shyness and
weariness are driven away,
an ineffable game begins, of limbs and arms and lips.

20. Veni, veni, veni, venias - choir
Veni veni venias, ne me mori facias . . . .

Come, come, come, you are coming,
do not let me die,
Hyrca, Hyrce, nazaza, trilirivos!

Beautiful is your face, the sparkle of your eye
Your braided hair, what a luminous being!
Redder than the Rose, whiter than the lily,
more beautiful than everything,
I shall always glory in you!

21. In trutina mentis - Janet Youngdahl
In trutina mentis dubia fluctuant contraria . . . .

In the balance of my mind
I am wavering between opposites
physical love and chastity.
But I choose what I see
I take the yoke to my neck;
to the yoke in all its sweetness
I yield.

22. Tempus est iocudum -
Janet Youngdahl & Timothy Anderson
Choir & Cildren's Choir
Tempus estiocundum, o virgines . . . .

This is the time for joy, oh maidens,
Only rejoice with them, young men!

Oh, oh, oh, I am blossoming completely!
Now with first love I am burning all over!
New, new love it is for which I perish!

Myself, I am fortified by my promises
Myself, I am downcast by my refusals

Oh, oh, oh, ...

In the time of winter a man is patient;
with the soul of spring he feels desire

Oh, oh, oh, ...

Myself, I flirt in my virginity
Myself, I am discouraged in my simplicity

Oh, oh, oh, ...

Come my lady, with joy
come, come my beauty, now I am perishing

Oh, oh, oh, ...

23. Dulcissime - Janet Youngdahl
Dulcissime, totam tibi subdo me . . . .

Sweetest of all...
I submit completely to you!

BLANZIFLOR ET HELENA
Blanchifleur and Helen

24. Ave formosissima - Choir
Ave formosissima, gemma pretiosa . . . .

Hail, most beautiful one,
precious jewel,
Hail, honoured virgin,
glorious virgin,
Hail, light of the world,
Hail, rose of the world,
Blanchefleur and Helen,
generous Venus!

[Blanchefleur - heroine of a popular mediaeval ballad
Helen - of Troy
Venus - goddess of Love and Beauty]

FORTUNA IMPERATRIX MUNDI
Fortune, the Empress of the World

25. O Fortuna - Choir
O Fortuna, velut luna . . . .

O Fortune, just like the moon varying as appointed,
ever waxing and waning; hateful life:
now goes hard, then shows care for
the mind's skill in gambling;
poverty, power, dissolve as ice.

Fate - monstrous and inane, you turn swiftly,
if appointed badly, in vain our health
dissolves to nothing,
overshadowed and veiled you harass me too;
now in gambling I bare my back to your villainy.

Fate is now against me in health and virtue,
attacked and destroyed I am always in slavery.
Thus at this hour, without delay touch
the sounding strings;
for the way Fate overthrows the strong,
everyone weep with me!

Performers:

Janet Youngdahl, soprano

Ms. Youngdahl is a professional singer and a specialist in early music and new music. She made her Carnegie Hall debut last spring as soprano soloist in a premier of a new work by Australian composer Graham Major. She has toured extensively throughout the US and Europe and appears on seven discs on the BMG/Deutsch Harmonia Mundi label. She holds a doctoral degree in music and teaches music history at the University of Calgary as well as conducting the Calgary choral ensemble *Spiritus Chamber Choir.*

Timothy Anderson, bass

Baritone Timothy J. Anderson returns to the Winspear, where he last sang selections from South Pacific for CMS's "Lest We Forget" program (2003) and was bass soloist for the Mozart C-Minor Mass during Podium 2000. Timothy is familiar to Edmonton audiences for his appearances with Edmonton Opera (Mikado, Traviata), NUOVA (Gianni Schicchi, Amahl), Pro Coro, Cantilena Consort, Citadel (Fiddler), Northern Light Theatre (Kafka's Amerika), Vinok Worldance and a host of plays for Stage Polaris, Nexus, Onion Theatre and the Fringe. He has performed with the Alberta Baroque Ensemble, Lethbridge Symphony, Ottawa Symphony, Guelph Spring Festival, Nepean Symphony, Banff Centre, National Arts Centre and Livent International in repertoire ranging from classics to the modern. His parallel career as a writer includes having been librettist-in-residence for the Canadian Opera Company, two published books, more than a dozen produced stage works, and many awards for playwriting, essays and screenplays. Next weekend he joins singer/actress Judy McFerran and pianist Sally Hunt for a concert of Broadway duets at the Third Space.

Milton Liska, tenor

Milton Liska is presently professor of Music at Taylor University and a member of the Edmonton Opera Chorus. He did his master of voice performance at the University of Alberta and maintains a piano and voice studio in Edmonton. Recent performances include soloist in Handel's *Israel in Egypt* and *The Messiah*, in Dubois' *The Seven Last Words of Christ*, "Messenger" in *Aida* with Edmonton Opera, "Tamino" in *The Magic Flute*, "Alfred" in *Die Fledermaus*, "Camille" in *The Merry Widow* and Don Curzio in *The Marriage of Figaro*

Orion Percussion Ensemble

Formed especially for this concert, **Orion Percussion Ensemble** brings together some of the best musicians from the University of Alberta, including students, graduate-students and a visiting professor. The two pianists and six percussion players are excited about this, their first opportunity to perform *Carmina Burana*, a percussion players dream-come-true.

Roger Admiral, piano

Roger Admiral received his Doctor of Music degree from the University of Alberta after having studied at the Royal Conservatory of Music and the University of Western Ontario. His main teachers were Helmut Brauss, Peter Smith and Virginia Blaha. He currently works as a freelance musician in Edmonton and is a member of the Keyboard faculty at the University of Alberta. Upcoming performances include a Kilburn Memorial Concert at Convocation Hall, University of Alberta, with baritone Nathan Berg on March 5 and a concerto performance with New Music Concerts Toronto in May.

Rob Curtis, piano

Rob Curtis obtained his BMus (Performance) from the University of Alberta in 2003, studying primarily with Ayako Tsuruta and Jacques Després. He is currently in the MMus (Choral Conducting) program, and remains active in the community as an accompanist at recitals, competitions and festivals. Rob is the assistant conductor of the University of Alberta Concert Choir, and the Director of Music at St. Joseph's College. He is looking forward to assuming the position of Assistant Conductor with I Coristi next year, and to the presentation of his own recital as conductor in the spring of 2005.

Jeff Donkersgood, percussion

Jeff Donkersgoed is currently completing a Master of Music degree in composition at the University of Alberta. He holds an Honours Bachelor of Music degree with distinction from Wilfrid Laurier University in compostion and music history. He recently made his professional debut with the Edmonton Symphony Orchestra, performing in Issac Albeniz's Suite Espanola.

Court Laslop, percussion

Court is in the final year of his Bachelor of Music degree in Percussion Performance, at the University of Alberta. His teachers have included Brian Jones, Trevor Brandenburg and Brian Thurgood. Court is currently the principal percussionist with the University of Alberta's Sym-

Dave Meagher, percussion

Combining a passion for science and music is an art that Dave Meagher delights in. A second year science student, Dave is currently a percussion student in the studio of Brian Jones. Dave also plays for the University of Alberta's Symphony Orchestra and the Edmonton Youth Orchestra.

Janna Kolzuska, percussion

Janna is a native of Camrose, Alberta, currently studying percussion with Brian Jones. She performs with the Edmonton Wind Symphonia, University Symphony Orchestra and University Wind Ensemble and is working toward her masters degree in pharmacology.

Roy Coulthard, percussion

Roy is currently a doctoral student in geology at the University of Alberta, having just completed his masters degree at the University of Colorado at Boulder. He is an Edmonton Youth Orchestra alumnus and is currently playing with the University Symphony Orchestra.

Ondrej Golias, percussion

Ondrej is an accomplished bassoonist, currently working as a freelance player and at The Bandstand. Every now and then he likes to do something completely outrageous, like playing percussion in Carmina Burana

Edmonton Youth Choir

Bavaria, July 2003

Mount Royal Youth Choir

Lauren	Anderson
Rowan	Bezeau
Emily	Burrowes
Alison	Carley
Leah	Climan
Liam	Cummings
Sarah	Estrin
Catherine	Hart
Joseph	Horchower
Elisa	Howes
Lauren	Hulecki
Matthew	Jewell
Ben	Keller
Kurt	Krebs
Melody	Littel
Justin	Macosky
Stuart	MacQuarrie
Shannon	McClennan
Natasha	Miroshnichenko
Rachel	Northcott
Dustin	Port
Jillian	Prosser
Phillip	Robertson
Roy	Schultz
Annalise	Smith
Will	Stinson
Melanie	Taplin
Joanna	Wilson
Sarah	Wood

Mount Royal Youth Choir began in 1981, and during its twenty-two year history has offered a superlative choral experience for literally hundreds of high-school and college-aged singers from the city of Calgary and district. Under the direction of David Ferguson since its formation (except for a two-year sabbatical!), the choir performs a wide variety of challenging repertoire spanning some five centuries. A consistent winner of choral competitions at local and provincial music festivals, the choir has also earned nine National Music Festival awards. Recognized across Canada for its outstanding performances at national choral and music education conferences, the choir has also earned critical acclaim during tours of Canada, Great Britain, Europe and Australia. Invitational performances for community and corporate events have been augmented by appearances with the Calgary Philharmonic Chorus and Orchestra, and with Mount Royal Kantorei.

David Ferguson, conductor

David Ferguson has been actively involved as a choral singer, teacher and conductor for many years. He was appointed Director of Music at Western Canada High School in 1970, where he built and maintained strong choral, orchestral and band programs for the next twenty-five years. Mr. Ferguson was appointed Artistic Director of the Choral Program at Mount Royal College Conservatory in 1990. He directed the Mount Royal Youth Choir from its formation in 1981 until his retirement as its conductor in 2001, but returned again this past September. He has served as Minister of Music at St. Andrew's United Church since 1988, and was Chorusmaster of the Calgary Philharmonic Chorus from 2000 to 2003. Choirs under his direction have toured nationally and internationally, have been consistent winners in local and provincial choral competitions, and have earned twelve National Festival awards.

Nina	Abbott
Megan	Alton
Melanie	Astle
Lauren	Baril
Aislin	Chan
Lauren	Chan
Robyn	Chapin
Erica	Chen
Tracey	Daubert
Keith	Davies
Paolo	Dellosa
Emily	Dutton
Olivia	Felicitas
Thomas	Haine
Christina	Hlushak
Bonnie	Ings
Katelyn	Jensen
Kendra	Jungkind
Victoria	Mackenzie
Ian	Malcolm
Hailey	McKinnon
Kristen	Millions
Alexandra	Nadeau
Meredith	Nelson
Sinead	O'Carroll
Helen	O'Kelly
Anora	Proudfoot
Andrea	Rankin
Serena	Retson
Erika	Robb
Mary	Rolf
Mercedes	Sharpe
Kalie	Stieda
Emma	Taylor
Jane	Toogood
Alice	TroitskaiaI
Sarah	Walinga
Kayleigh	Wiebe
Laura	Winter
Jane	Wright

The **Edmonton Children's Choir** (ECC) was formed as a parent-supported community choir just over a decade ago. This choir has a proud tradition, winning recognition and awards in Alberta, B.C. and Saskatchewan, as well as nationally. ECC has performed with the Edmonton Symphony Orchestra, Richard Eaton Singers, da Camera Singers, Alberta Baroque, Alberta Ballet, Edmonton Opera and Opera Nuova.

The choir currently consists of 40 members – boys and girls between 11 and 14 years of age. Last season, ECC performed at Jasper Park Lodge and at Prairie Voices, a festival in Regina. This year, in addition to its regular concert season, ECC will be performing at Choralfest as a featured choir at the Spotlight Concert in March, and at the Rocky Mountain Music Festival in April. In July, ECC will represent Edmonton nationally at the Canada Day Celebrations, where they will be performing in a live telecast with choirs from across the country.

The Edmonton Children's Choir practices weekly in southwest Edmonton and members come from all over the city and outlying bedroom communities as well.

Gerhard Krushke, conductor

Choir director Gerhard Kruschke is in his second year as conductor of ECC. He currently teaches choral music and musical theatre at Edmonton's Victoria School for the Performing and Visual Arts. In addition to his work with Pro Coro Canada, Gerhard has performed in opera and musical theatre in Canada, Europe and in the U.S.

Gerhard has studied vocal performance at the University of Alberta and in Sienna, Italy as well as Music Theatre in Banff.

Sheila Wright, accompanist

Sheila Wright studied music at the universities of Alberta and Victoria and at the Banff Centre for the Arts. She works in Edmonton as a teacher, accompanist, chamber and church musician. This is Sheila's fourth season accompanying the Edmonton Chldren's Choir.

Alex	Adams
Marshall	Aikens
Adam	Arnold
Russel	Ault
Jenn	Beleshko
Jennifer	Black
Jeanie	Casault
Janey	Chan
Carolyn	Crowell
Erin	Currie
Remi	Do
Lisa	Elliott
Freeman	Fan
Chloe	Fraese
Miriam	Herbold
Corey	Humeniuk
Josh	Irwin
Jeff	Klassen
Meghan	Loney
Justine	Mackenzie
Alex	McCune
John	McCune
Devon	McMullan
Kyra	Noster
Simon	Noster
Anna	Rea
Carla	Robertson
Gillian	Scarlett
Sarah	Schilling
Wiebke	Schroeder
Blair	Semple
Carl	Swanson
Paul	Swanson
Meghan	Symon
Ben	Taylor
Kate	Toogood
Lauren	Tyrrell
Jordan	Van Biert
Janet	Vandenberg
Nicole	Vickers
Lisa	Vogel
Elfi	Wensel
Caitlin	Wiltshire
Jessica	Wu
Anthony	Wynne

EYC
Edmonton Youth Choir

The Edmonton Youth Choir is an Edmonton and area chamber choir made up of singer's aged 14-20, committed to creating music of the highest calibre from a variety of cultures and genres. Rehearsal's on Monday evenings and once a month on Saturday mornings help prepare the choir for its various concert engagements.

Performances in and around Alberta and Western Canada give the choir the opportunity to travel and meet other choirs. In the summer of 2003 the choir traveled to Eastern Bavaria in Germany for a ten day tour where they participated in the 23rd International *Youth Music Festival.* This year the choir is looking forward to their participation in the Banff Rocky Mountain Music Festival, at the end of April.

EYC hosts its own youth music festival, *YOUNG VOICES. YOUNG VOICES 2004* will take place on May 7-9, 2004, and features opportunities to workshop and perform with other choirs from Alberta and Western Canada. The highlight of the festival is the gala closing concert, with all participating choirs performing together.

In addition to recording its first CD this spring, EYC is busy planning its next international tour for the summer of 2005.

Upcoming Events:

March 18, 7:00 PM—ChoralFest North,
Ellerslie Road Baptist Church, Edmonton

April 23-26—Banff Rocky Mountain Festival

May 9, 3:00 PM—Young Voices Gala Concert
Ellerslie Road Baptist Church, Edmonton

May 29, 30—Recording Project and Final Concert
-see website for details

June 5—Auditions for EYC 2004-2005

Edmonton Youth Choir
www.EdmontonYouthChoir.ca
director@EdmontonYouthChoir.ca

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COMMITTED TO THE DEVELOPMENT OF CULTURE AND THE ARTS

Alberta Community Development

DEPARTMENT OF MUSIC

Carmina Concert Committee:

Karen Fleming

Patty MacMullan—Treasurer

Maureen Murphy-Black—Choir President

Jane Taylor

Mary Catherine Macdonald

Annamarie Walcz

Boris Krajný, piano

Friday, February 27, 2004 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Piano Sonata in F Major, Hob. XVI/47 (1788) — Joseph Haydn (1732-1809)
- I. Moderato
- II. Larghetto
- III. Allegro

Piano Sonata in C Major, Op. 53 "Waldestein" (1803/4) — Ludwig van Beethoven (1770-1827)
- I. Allegro con brio
- II. Introduzione. Allegro molto
- III. Rondo. Allegretto moderato

Fantaisie in F Minor, Op. 49 (1841) — Frédéric Chopin (1810-1849)

Intermission

In the Mists (1912) — Leos Janáček (1854-1928)
- I. Andante
- II. Molto adagio
- III. Andantino
- IV. Presto

Waltzes, No. 1 in A Major, Op. 54 (1880) — Antonín Dvořák (1841-1904)
Two Silhouettes, Op. 8

Polka from the Student Life (1848) — Bedřich Smetana (1824-1884)
Georginen-Polka (1840)
On the Seashore (1861)

Co-sponsors:
Department of Music
The Czech and Slovak Society of Arts and Sciences of Alberta
The Wirth Institute for Austrian and Central European Studies
The Polish Cultural Society of Edmonton

Distinguished Czech pianist **Boris Krajný** has become a familiar figure in concert halls around the world, having toured over 35 countries on five continents.

Since making his American debut in 1972, Krajny has been heard in Carnegie Hall and the Kennedy Centre. In 1975 he was awarded a Special Prize in the Queen Elisabeth Piano Competition in Brussels, and in 1977 he won First Prize in the International Piano Competition in Citta di Senigallia, Italy.

He has performed at major music festivals in Canada, Greece and Austria, and in the Czech Republic he gave the Czech premiere of Leonard Bernstein's Second Symphony ("The Age of Anxiety"). In recent seasons, he has appeared at London's Wigmore Hall and has toured throughout Germany, Austria, Italy, Australia, South Africa and Canada.

Krajny records for several record labels, including Panton, Supraphon, Pavane and Harmonia Mundi. His recording of French piano concertos by Poulenc, Roussel and Honegger was awarded the Grand Prix du Disque, Paris, in 1982.

Upcoming Events

February

29 Sunday, 3:00 pm
Doctor of Music Recital
John Wiebe, choral conducting
Featuring
Carl Orff *Carmina Burana*
Winspear Centre for Music
For tickets and more information,
432-6539. Co-sponsored by the
Edmonton Youth Choir

29 Sunday, 3:00 pm
The University of Alberta
Jazz Choir: *Happnin'*
Holy Trinity Anglican
10037 - 84 Avenue
Free admission

29 Sunday, 8:00 pm
Music at Convocation Hall
Martin Riseley, violin
Janet Scott-Hoyt, piano
Claude Debussy *Sonata*
Serge Prokofiev *Cinq Melodies*
Richard Strauss *Sonata, Op 18*
Admission: $10/student/senior, $15/adult

March

1 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music. Free admission

1 Monday, 3:30 pm
Workshop
with Visiting Artist
Clemens Merkel, violin
Studio 27, Fine Arts Building
Free admission

1 Monday, 8:00 pm
University of Alberta and
Grant MacEwan Jazz Bands
Ken Klause and Raymond Baril,
Directors

1 Monday, 8:00 pm
Visiting Artist Recital
Clemens Merkel, solo violin
Works by Berio, Sciarrino, and others
Studio 27, Fine Arts Building

5 Friday, 8:00 pm
Kilburn Memorial Concert
Visiting Artist **Nathan Berg, baritone**
with **Roger Admiral, piano**
Program will include works by Strauss,
Ravel, Brahms, Duparc and Schumann
Admission: $10/student/senior, $15/adult

6 Saturday, 10:00 am
Voice Masterclass
Nathan Berg, baritone
Free admission

6 Saturday, 6:00 pm
University of Alberta Concert Choir
Annual Dinner,
Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For event information, call 492-2384

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
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DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Jeremy Maitland, trumpet

assisted by

Roger Admiral, piano

Tuesday, February 24, 2004 at 8:00 pm

Program

Concerto 1. Allegro moderato 2. Andante 3. Allegro grazioso	Giuseppe Tartini (1692-1770)
Concerto No. 1 in E-Flat Major for Trumpet and Orchestra, Hob. VIIe (1796) 1. Allegro 2. Andante 3. Allegro	Joseph Haydn (1732-1809)
Concertstuck (1907) 1. Allegro maestoso, moderato 2. Allegro moderato ma energico	Henry E Geehl (1881-1961)

Intermission (20 min)

Sonata, Op.51 (1961) 1. Allegro 2. Adagio 3. Finale (Toccata)	Flor Peeters (1903-1986)
A Dream	Gabriel Faure (1845-1924) arr A Schreiner
Legend for trumpet and piano (ca. 1905)	Georges Enesco (1881-1955)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Maitland.

Mr Maitland is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Jason Lang Scholarship.

Reception to follow.

The Piano & Chamber Recital

Remi Do

Sat, Feb. 14 at 5 pm
Fine Arts Building, Studio 2-7

Joseph Haydn (1732-1809)

Piano Sonata E flat major Hob. XVI: 49 (1789-1790)

I. Allegro
I. Adagio e cantabile
II. Tempo di Minuet

Robert Schumann (1810-1856)

Fantasiestücke (Fantastic Pieces) op.12 (1837)

1. Des Abends (Evening)
2. Aufschwung (Soaring)
3. Warum? (Why?)
4. Grillen (Whims)
5. In der Nacht (In the Night)
6. Fabel (Fable)
7. Traumes – Wirren (Dreams visions)
8. Ende vom Lied (The end of the story)

Maurice Ravel (1875-1937), Jeau d'eax (1901)

<INTERMISSION>

Johannes Brahms (1833-1897)

Violin Sonata in d minor op.108 No.3 (1886-1888)

Violin: Melissa Hemsworth

I. Allegro
II. Adagio
III. Un poco presto e con sentimento
IV. Presto agitato

Hear's to your Health
Concert Series

Distinguished Visitor
Michel Lethiec, clarinet
with
Tanya Prochazka, cello
Janet Scott Hoyt, piano

Wednesday, February 11, 2004
at 5:00 pm

Foyer, Bernard Snell Hall
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

Program

Introduction, Theme and Variations
for Clarinet and Piano — Gioachino Rossini (1792-1868)

Romances for Clarinet and Piano, Op. 94 — Robert Schumann (1810-1856)
I. Nicht schnell
II. Einfach, innig
III. Nicht schnell

Sonata for Clarinet and Piano — Francis Poulenc (1899-1963)
I. Allegro tristamente
II. Romanza
III. Allegro con fuoco

Trio in B-Flat Major for Clarinet,
Cello and Piano , Op. 11 — Ludwig van Beethoven (1770-1827)
I. Allegro con brio
II. Adagio
III. Allegretto

Born in Poitiers, France, **Michelle Lethiec** grew up in Bordeaux, studying at the university and the music conservatory. He went on to the prestigious Conservatoire National Superieur de Musique in Paris, and made his New York debut in 1981 in Carnegie Hall with pianist Denis Weber performing the Copland *Concerto*. As an enthusiastic performer of contemporary music, Mr Lethiec has premiered many new works in France, including the Ballif *Concerto* in the Centre Pompidou in Paris (in the Pierre Boulez IRCAM series).

As soloist, he has performed concertos under the baton of Philippe Entremont, Philippe Bender and Paul Sacher, and has performed with ensembles such as the Scottish Baroque Ensemble, the Zurich Collegium Musicum, the Israel Chamber Orchestra and the English Chamber Orchestra. His impressive discography includes over twenty CDs, two of which have been awarded the Grand Prix du Disques (*Asceticisms* of Jolivet and *Contrasts* of Bartok).

Michel Lethiec is artistic director of the Casals Festival in Prades. He looks forward to each summer in the wonderful Catalan city, and in the Abbaye Saint Michel de Cuxa, where world-renowned artists join over one hundred students

and teachers in an international chamber music academy. A distinguished and sought-after teacher, Mr Lethiec teaches at the Conservatoire National Superieur de Musique de Paris and at the Conservatoire de Nice. He was the first Western European clarinetist to be invited to the Shanghai Conservatory and is regularly invited to give master classes in such important Conservatories as Moscow and Leningrad. This year he will be a guest teacher at the Britten School, the University of Jerusalem and the Conservatories of Shanghai, Beijing, Hong Kong and Lausanne.

Originally Australian, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra (cello), Jean Hubeau (chamber music) and Indiana University with Janos Starker. International soloist, recitalist and chamber musician. She was cellist of Ensemble I, Vienna; principal cellist of Scottish Baroque Ensemble, London Mozart Players, English Sinfonia; taught at the Royal Academy and Guildhall School, London, Victorian College of the Arts, Melbourne, Australian National Academy of Music. Ms Prochazka gives regular masterclasses and orchestra clinics. She records for Atma and Arktos featuring French, American, English and Czech music.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.

Upcoming Events

February

11 Wednesday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
William H Street, Director
Soloist **Jeremy Maitland, trumpet**
Program will feature works by Ives, Ticheli, Wilson, Chang and Arutunian

12 Thursday, 3:30-5:00 pm
Performance/Masterclass
with Distinguished Visitor
Michel Lethiec, clarinet
A performance of French and 20th Century works by Saint-Saëns, Penderecki, Berio, Maratka and Messiaen. Masterclass for clarinet students to follow
Free admission. For more information, please call 492-8109

13 Friday, 8:00 pm
Distinguished Visitor Recital
Michel Lethiec, clarinet
with **Guillaume Tardif, violin**
Tanya Prochazka, cello
Patricia Tao, piano
"Masterworks of the 20th Century" featuring works by
Debussy , Stravinsky , Messiaen
For more information please call 492-8109

14 Saturday, 8:00 pm
Faculty and Friends
Aaron Au, violin
Russell Whitehead, trumpet
Janet Smith, soprano
Marnie Giesbrecht, organ
Sylvia Shadick-Taylor, piano
Works by Handel, Deegan Tiefenbach and Ewazen
Admission: $10/student/senior, $15/adult

20 Monday, 4:00-6:00 pm
Cello Masterclass
with Visiting Artist **Denise Djokic, cello**
Studio 27, Fine Arts Building
General admission: $15 at the door
For more information, please call 492-8112

23 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta. Free admission

25 Wednesday, 8:00 pm
Doctor of Music Recital
Magdalena Adamek, piano
Free admission

29 Sunday, 3:00 pm
The University of Alberta
Jazz Choir: *Happnin'*
Holy Trinity Anglican,
10037 - 84 Avenue
Free admission

29 Sunday, 8:00 pm
Music at Convocation Hall
Martin Riseley, violin
Janet Scott-Hoyt, piano
Works by Debussy, Prokofiev, Strauss
Admission: $10/student/senior, $15/adult

department of Music

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Convocation Hall, Arts Building, University of Alberta
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DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Peter Sims, clarinet
assisted by
Roger Admiral, piano

Monday, February 9, 2004 at 8:00 pm

Program

Five Bagatelles (1943) — Gerald Finzi (1901-1956)
1. Prelude
2. Romance
3. Carol
4. Forlana
5. Fughetta

Premiere Rhapsodie (1910) — Claude Debussy (1862-1918)

Sonatina for Clarinet and Piano (1951) — Malcolm Arnold (b. 1921)
1. Allegro con Brio
2. Andantino
3. Furioso

Intermission (10 minutes)

Three Pieces for Clarinet Solo (1919) — Igor Stravinsky (1882-1971)

Sonata, Op. 120, No. 2 (1894) — Johannes Brahms (1833-1897)
1. Allegro Amabile
2. Appassionato, ma non troppo Allegro
3. Andante con Moto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Sims.

Mr Sims is a recipient of a Beryl Barnes Memorial Award (Undergraduate).

William H Street, soprano, alto and tenor saxophone
Roger Admiral, piano
with the
Edmonton Saxophone Quartet
Charles Stolte, alto saxophone
Sarah Wolkowski, tenor saxophone
Jeffrey Anderson, baritone saxophone

Sunday, February 8, 2004
7:15 pm *Pre-Concert Introduction*
by **Kalman Kovacs**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Chant Premier Op. 103 (1974) — Marcel Mihalovici (1898–1985)
(Sonate pour saxophone tenor et piano)

Intermezzo pour saxophone alto et piano (1954) — Laszlo Lajtha (1892-1963)

Roger Admiral, piano

...que le terre s'ouvre... (2000) — Laurie Radford (b. 1958)
Soprano saxophone and tape

Intermission

Process for Saxophone Quartet (1993) — Charles Stolte (b. 1969)
I. Reaction
II. Movement In
III. Movement Out

Quatuor de Saxophones (1975) — Jean-Michel Damase (b.1928)
I. Allegro
II. Andante
III. Allegro moderato

Edmonton Saxophone Quartet
William H Street, soprano saxophone
Charles Stolte, alto saxophone
Sarah Wolkowski, tenor saxophone
Jeffrey Anderson, baritone saxophone

Program Notes

Marcel Mihalovici
b. 22 Oct 1898~Bucharest
d. 12 Aug 1985~ Paris

Chant Premier, Sonate pour saxophone tenor et piano, op. 103 (1974)
A prolific French composer of Romanian origin, Mihalovici tackled all styles and forms of composition. Although perhaps not as well known as other Hungarian composers, he played an important role as a founding member of both the Society of Romanian Composers, Bucharest, and the Paris contemporary music society Le Triton; in 1964 he became a corresponding member of the Académie des Beaux-Arts.

A strong advocate of neo-classicism, Mihalovici placed great emphasis on melody and counterpoint. His harmonic language ranged from chromaticism to serialism. Imaginative play of instrumental sounds and constant rhythmic variation (often inspired by Romanian folk music) reveal Mihalovici as a composer who was contemporary in his outlook despite his rigorous, academic background.

Written for tenor saxaphone and piano, Chant Premier was composed in 1974. The work, cast in an extended one-movement form, features constant changes of tempo and mood that are poetic in one moment and capricious in the next, providing moments of rich expressivity, virtuosity and considerable technical difficulty. The highly impressionistic style of the opening and closing sections reveal the influences of Debussy and Ravel.

László Lajtha
b. 30 June 1892~Budapest
d. 16 February 1963~Budapest

Intermezzo pour saxophone alto et piano, Op. 59 (1954)
László Lajtha has been recognized as a prolific composer of symphonies, concerti, choral works, and chamber works. Like Bartók and Kodály, he was also known as an authority on folk music. His investigation of folk music included the collection of melodies from those districts virtually untouched by those better-known figures.

Until the outbreak of World War II, Lajtha was connected with the League of Nations; he later became director of music for Hungarian Radio but was evicted from his post by the Communist regime, who often suppressed his music. He kept many contacts with France and was the only Hungarian composer (apart from Liszt) to be elected a member of the Academie des Beaux-Arts.

Lajtha's music shows both Hungarian folk and French impressionist influences, although the influence of Magyar folk music is less obvious in his works than in those of Bartók and Kodály. This is the result of Lajtha's attraction to another aspect of the traditional materials: melodic shape and form, viewed primarily as an objective musical element regardless of their peculiarly national characteristics, that inspired him. This conception allowed considerable stylistic freedom, still allowing the Magyar flavour to subtly permeate much of his music.

Lajtha's development as a composer may be characterized as a gradual assertion of melody. The conspicuous simplification of musical grammar that appears with—and is made possible by—a superior compositional technique, produces in many of his works an equilibrium between transparency of expression and range of emotional sensibility, between technique and inspiration.

Laurie Rafdord
b. 1958~ Gladstone, Manitoba

. . . que le terre s'uvre. . . (2000)
Soprano saxophone and electroacoustic music
The combination of the sounds and human element of live instrumental performance with new sounds and sonic gestures provided by contemporary technologies continues to offer fascinating possibilities for creation and exploration. The explorations undertaken in ...que le terre s'ouvre... (...that the earth would open...) are of both a sonic and emotive type. The rich and varied timbre of the saxophone provides a vast sonic and gestural palette in which I wished to immerse myself. At the same time, I tried to "open" up this sound world, to reveal sounds and emotive gestures that are intrinsic to but perhaps hidden within the instrument. The electroacoustic part of the work provides another palette of sounds and sonic gestures in which the saxophone is submerged. This new sound world offers a contrasting perspective for the saxophone's voice. The sounds utilized in the electroacoustic part include those produced by common objects such as the squeaking of the skin of a balloon, clanging bottles and dishes, and the melodies and rhythms of a set of chimes made of juice-can lids constructed by my 4-year-old daughter. Most of the original source materials were "opened" up and transformed by a variety of electroacoustic techniques. These transformations resulted in an "orchestra' of bell and chime-like timbres, drones, and percussive materials that at times create a dialogue with the saxophone, at times becomes an antagonist and catalyst of events, at other times an echo or companion to the melodic explorations of the saxophone. ...que le terre s'ouvre... was commissioned by the Québec saxophonist Jean-François Guay and was included on his solo CD New School on the Fidelio label released in 2003. (Notes by composer.)

Charles Stolte
b. 1969

Process for saxophone quartet (1993)
Process is constructed as an examination of the process of grieving. Reaction is an outraged and emotional initial response to a death. Movement In is an internal, introspective dwelling upon a death that revisits the same ideas as a means of coming to terms with a death. Movement Out proceeds seamlessly from Movement In and is a re-building from emptiness. (Notes by composer.)

Jean-Michel Damase
b. 27 January 1928~ Bordeaux

Quatour de Saxophones (1975)
Born into a musical family (his mother was the renowned harpist and musician Micheline Kahn), Jean-Michel Damase showed precocious musical talent. At the age of twelve, he became a pupil of Cortot at the Ecole Normale de Musique in Paris, and in the next year he joined Armand Ferté's piano classes at the Paris Conservatoire.

In 1943, he was, by unanimous decision, awarded the Premier Prix in piano at the Conservatoire. Two years later he entered Busser's composition classes and began to study harmony and counterpoint with Dupré. At nineteen, he won the first prize in composition with his Quintet, and his cantata Et la Belle se réveilla won him the Prix de Rome.

Damase's precocious development as a composer helped to foster a considerable technical facility, and he has produced a great deal of music in a style that is attractive and elegant and remains close to the traditions of the Conservatoire. As a result, his works show deep knowledge of the possibilities of instruments, and his orchestration is rich, full and varied.

With its incorporation of many of the rhythmic and harmonic complexities associated with twentieth-century French music, Damase's compositional style has often been compared to those of Francis Poulenc, Maurice Ravel, Albert Roussel, and Jacques Ibert.

Notes by Deanna Davis

William H Street, saxophone, has earned worldwide respect as one of North America's finest instrumentalists. He has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several compact disc recordings and his recent compact disc recording of *Tre Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth was nominated for a 1999 Juno award. His performances are broadcast frequently on the CBC. He has served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and is the former Secretary of the World Saxophone Congress International Committee. He has written articles and reviews for several saxophone periodicals and his published work includes the English translation of *Hello! Mr Sax, ou les Parametres du Saxophone* (Leduc) by Jean-Marie Londeix, as well as, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in Les États Généraux Mondiaux du Saxophone. Recently, Anna Street and he translated into English the *Méthode d'Etude de Saxophone*, by Jean-Marie Londeix, published by Éditions Henry Lemoine in Paris. A Selmer clinician, Dr Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America and was awarded the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy. His teachers have included George Etheridge, Frederick L Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr Street, Professor of Music, is Area Coordinator of Wind and Percussion Instruments at the University of Alberta Department of Music where he teaches as saxophone instructor, chamber music coach and Director of the University Concert Band.

Roger Admiral completed his Doctor of Music degree at the University of Alberta. His main teachers were Helmut Brauss, Peter Smith and Virginia Blaha. Through the Johann Strauss Foundation Roger studied Lied-duo at the Mozarteum in Salzburg (Austria). He coaches contemporary chamber music at the University of Alberta.

Recent performances include a recital with baritone Nathan Berg at Lincoln Center in New York City (United States of America) and with contralto Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Roger also performs regularly as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.

Charles Stolte is Assistant Professor of Music Theory and Saxophone at The King's University College in Edmonton, Alberta and Instructor of Saxophone at Alberta College Conservatory of Music. CBC radio has broadcast his performances and compositions across Canada and his music for saxophone has been performed throughout North America and in Europe. He has performed for such musical luminaries as Jean-Marie Londeix, Claude Delangle, Ned Rorem and Frederick Rzewski and is a featured composer and performer at conferences and festivals throughout North America. He can be heard on recordings as soloist, as alto saxophonist with the Edmonton Saxophone Quartet and as tenor saxophonist with IMPULS Saxophone Quartet. He has enjoyed reviews in the *Chicago Tribune* and in *Classical Music* magazine. Dr. Stolte has served on the faculties of Indiana University of Pennsylvania, Roosevelt University and University of Alberta. He holds degrees from Northwestern University, University of Alberta and The King's University College. His teachers include Frederick Hemke, William Street, Malcolm Forsyth and M. William Karlins.

Sarah Anne Wolkowski has been playing the saxophone since she was in the seventh grade. She holds several performer's certificates from the Royal Conservatory of Music and two saxophone performance degrees. She completed the Bachelor of Music (High Distinction) at McGill University in Montreal, PQ and the Master of Music at the University of Alberta in Edmonton, Alberta

.

Her principle teachers have included Mr Willem Moolenbeek, Professor Gerald Danovitch, Mr Peter Freeman and Dr William Street.

In 2003 at the North American Saxophone Alliance's Conference and Symposium in Vancouver, she and Scott Campbell performed Jeremy Young's *Family Portraits* and Steven Galante's *SaxSounds III (Diminishing Returns)*. They also performed the Galante in Alberta College Conservatory's Resonance Concert last May.

Sarah also enjoys playing tenor saxophone in the Edmonton Saxophone Quartet.

Jeff Anderson, baritone saxophone, recently completed his Master of Music degree at the University of Alberta, where he has also worked as a Teaching Assistant in saxophone and aural skills. He has appeared frequently as principal saxophonist and soloist with the University of Alberta Symphonic Wind Ensemble. As a member of the University of Alberta Saxophone Quartet he competed in the Fischoff National Chamber Music Competition in South Bend, Indiana. He recently produced and performed the Canadian premiere of Luciano Berio's *Canticum Novissimi Testamenti II*, a work for saxophone quartet, clarinet quartet and chamber choir. He is a member and principal saxophonist of the New Edmonton Wind Sinfonia.

Upcoming Events

February

10 Tuesday, 3:30 pm
Clarinet Masterclass
with Distinguished Visitor
Michel Lethiec, clarinet
Studio 27, Fine Arts Building
Free admission
For more information, please
call 492-8109

10 Tuesday, 8:00 pm
Master of Music Recital
Eleni Pappa, piano
Program will include works by
JS Bach, Bartók and Brahms
Free admission

11 Wednesday, 12:00-2:00 pm
Chamber Music Masterclass
with Distinguished Visitor
Michel Lethiec, clarinet
A chamber music masterclass
for all instrumentalists
Studio 27, Fine Arts Building
Free admission
For more information, please call
492-8109

11 Wednesday, 500 pm
Hear's to your Health
Concert Series
Distinguished Visitor
Michel Lethiec, clarinet
with **Tanya Prochazka, cello**
Janet Scott Hoyt, piano
Music for clarinet, cello and piano,
including works by Rossini, Schumann,
Poulenc and Beethoven
Foyer, Bernard Snell Hall, Walter
Mackenzie Health Sciences Centre
Free admission

11 Wednesday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
William H Street, Director
Soloist **Jeremy Maitland, trumpet**
Program will feature works by Ives, Ticheli,
Wilson, Chang and Arutunian

12 Thursday, 3:30-5:00 pm
Performance/Masterclass
with Distinguished Visitor
Michel Lethiec, clarinet
A performance of French and 20th Century
works by Saint-Saëns, Penderecki, Berio,
Maratka and Messiaen. Masterclass for
clarinet students to follow
Free admission. For more information,
please call 492-8109

13 Friday, 8:00 pm
Distinguished Visitor Recital
Michel Lethiec, clarinet
with **Guillaume Tardif, violin**
Tanya Prochazka, cello
Patricia Tao, piano
"Masterworks of the 20th Century"
featuring works by
Debussy , Stravinsky and Messiaen

14 Saturday, 8:00 pm
Faculty and Friends
Aaron Au, violin
Russell Whitehead, trumpet
Janet Smith, soprano
Marnie Giesbrecht, organ
Sylvia Shadick-Taylor, piano
Program will include works by
Handel, Deegan, Tiefenbach and Ewazen
Admission: $10/student/senior, $15/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded
message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Music At Noon
Student Recital Series

Monday, February 2, 2004 at 12:10 pm

Prelude and Fugue C Minor, BWV 549 — Johann Sebastian Bach (1685-1750)

Philip Chow, organ

Cantabile et presto (1904) — George Enesco (1881-1955)

Aura Giles, flute
Judy Loewen, piano

Concerto in G, BWV 592 — Johann Sebastian Bach (1685-1750)
(after Prince Johann Ernst of Saxe-Weimar)
Allegro
Grave
Presto

Kevin Dill, organ

Dumka (Russian rustic scene), Op.59 (1886) — Pyotr Il'yich Tchaikovsky (1840-1893)

Montano Cabezas, piano

Variations on America (1892) — Charles Ives (1874-1954)

Gary Tong, organ

Convocation Hall

Arts Building, University of Alberta

The University of Alberta Recital Choir

Brendan Lord, Conductor

Candidate for the Master of Music degree
in Choral Conducting
with the **Vivaldi Chamber Orchestra**

Program

Saturday,
January 31, 2004
at 8:00 pm

All Saints' Anglican Cathedral
10035-103 Street
Edmonton, Alberta

DEPARTMENT OF
MUSIC

Program

Gloria RV 589 — Antonio Vivaldi (c.1669-1741)
for Sólo Voices, Mixed Chorus, and Orchestra
Soloists **Sonya Eagles** and **Gillian Kurschat**, **sopranos** **Deanna Davis, alto**

Intermission

death...

Carols of Death — William Schuman (1910-1992)
The Last Invocation
The Unknown Region
To All, To Each

...mourning...

Lay A Garland — Robert Pearsall (1795-1856)

...supplication...

Miserere mei — William Byrd (1543-1623)

...salvation...

Спасение содедад еси — Pavel Chesnokov (1877-1944)

...thanksgiving...

Der 100ste Psalm: Jauchzet dem Herrn — Felix Mendelssohn (1809-1847)

Octet **Jessica Heine** and **Karen Nell, soprano** **Erin Henry** and **Deanna Davis, alto**
John Brough and **Curtis Dueck, tenor** **Michael Kurschat** and **Ryan Sigurdson, bass**

...promise

Steal Away — arr Michael Tippett
Leaders **Megan Hall**, **soprano** **Michael Kurschat, bass**

Witness — arr Jack Halloran
Loch Lomond — arr Jonathan Quick
Soloist **Caleb Nelson, tenor**

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Lord.

Mr Lord is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow. The Cathedral has requested that no food be taken into the Art Exhibit area.

Texts and Translations

Gloria RV 589

I. Gloria in excelsis

Gloria in excelsis Deo.	Glory to God in the highest.

II. Et in terra pax

Et in terra pax	And on earth peace
hominibus bonae voluntatis.	to all those of good will.

III. Laudamus te

Laudamus te. Benedicimus te.	We praise thee. We bless thee.
Adoramus te. Glorificamus te.	We worship thee. We glorify thee.

IV. Gratias agimus tibi

Gratias agimus tibi	We give thanks to thee

V. Proper magnam gloriam

Propter magnam Gloriam tuam.	According to thy great glory.

VI. Domine Deus

Domine Deus, Rex coelestis,	Lord God, Heavenly King,
Deus Pater omnipotens.	God the Father almighty.

VII. Domine Fili Unigenite

Domine Fili unigenite, Jesus Christe.	Lord Jesus Christ, the only begotten Son.

VIII. Domine Deus, Agnus Dei

Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris.	Son of the Father.

IX. Qui tollis

Qui tollis peccata mundi,	Thou who takest away the sins of the world,
miserere nobis.	have mercy upon us.
Qui tollis peccata mundi,	Thou who takest away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.

X. Qui sedes ad dexteram

Qui sedes ad dexteram Patris,	Thou who sittest at the right hand of the Father,
miserere nobis.	have mercy upon us.

XI. Quoniam tu solus sanctus

Quoniam tu solus sanctus.	For Thou alone art holy.
Tu solus Dominus.	Thou alone art the Lord.
Tu solus Altissimus, Jesu Christie.	Thou alone art the might high, Jesus Christ.

XII. Cum Sancto Spiritu

Cum Sancto Spiritu	With the Holy Spirit
in Gloria Dei Patris.	in the glory of God the Father.
Amen.	Amen.

Carols of Death
text: Walt Whitman

1. The Last Invocation
At the last, tenderly,
From the walls of the powerful fortressed house,
From the clasp of the knitted locks,
From the keep of the well closed doors,
Let me be wafted.
Let me glide noiselessly forth;
With the key of softness unlock the locks with a whisper,
Set ope the doors, O soul.
Tenderly! be not impatient!
Strong is your hold O mortal flesh,
Strong is your hold O love.

2. The Unknown Region
Darest thou now, O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?
No map there, no guide,
Nor voice sounding, nor touch of human hand,
No face with blooming flesh, nor lips, nor eyes, are in that land.
I know it not, O soul,
Nor does thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.
The unknown region.

3. To All, To Each
Come lovely and soothing death,
Undulate round the world, serenely arriving,
In the day, in the night, to all, to each,
Sooner or later delicate death.

Lay A Garland
text: Francis Beaumont and John Fletcher

Lay a garland on her hearse
Of dismal yew;
Maidens willow branches wear;
Say she died true.
Her love was false, but she was firm.
Upon her buried body lie lightly,
thou gentle earth.

Miserere mei, Deus
text: Psalm 51:1

Miserere mei Deus,
Secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum
Dele iniquitatem meam.

Have mercy upon me, O God,
According to your great loving kindness.
And according to the multitude of your mercies,
Blot out my iniquity.

Спасение содедад
text: Psalm 74: 12

Спасение содедад еси,
Посреде змли, Вож змли.

Аллилуия, Аллилуия, Аллилуия.

Salvation is created
in the midst of the earth, O God.

Alleluia, alleluia, alleluia.

Jauchzet dem Herrn, alle Welt
text: Psalm 100

Jauchzet dem Herrn, alle Welt!
Dienet dem Herrn mit Freuden,
kommt vor sein Angesicht mit Frohlocken.
Erkennet, daβ der Herr Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben;
Danket ihm, lobet seinen Namen.
Denn der Herr is freundlich,
und seine Gnade währet ewig
und seine Wahrheit für und für.

Shout for joy to the Lord, all the earth!
Serve the Lord with gladness;
come before His presence with rejoicing!
Know that the Lord is God.
He has made us, and not we ourselves,
To be His people and the sheep of His pasture.
Enter into His gates with thanksgiving
And into His courts with praise.
Give thanks to Him; praise His name!
For the Lord is kind,
And His mercy is everlasting.
And His truth endures for ever and ever.

Steal Away
Traditional Spiritual

Steal away, steal away, steal away to Jesus;
Steal away, steal away home, I han't got long to stay here.
My Lord, He calls me, He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.
Steal away, steal away, steal away to Jesus;
Steal away, steal away home, I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home, I han't got long to stay here.
Green trees a-bending, poor sinner stands a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.
Steal away, steal away, steal away to Jesus;
Steal away, steal away home, I han't got long to stay here.

Witness
Traditional Spiritual

Who'll be a witness for my Lord?
Who'll be a witness for my Lord?
Who'll be a witness for my Lord?
Who will be a witness for my Lord?

Oh, I'll be a witness for my Lord.
I'll be a witness for my Lord.
I'll be a witness for my Lord.
I will be a witness for my Lord.

There was a man of the Pharisees,
His name was Nicodemus and he didn't believe.
The same came to Christ by night,
Wanted to be taught out of human sight.

Nicodemus was a man who desired to know
how a man can be born when he is old.
Christ told Nicodemus as a friend, "Man, you must be born again."
He said, "Marvel not man, if you want to be wise, repent, believe and be baptized."

Then you'll be a witness for my Lord.
You'll be a witness for my Lord.
You'll be a witness for my Lord.
Soul is a witness for my Lord.

You read about Samson, from his birth
he was the strongest man that ever lived on earth.
Way back yonder in ancient times
he killed ten thousand of the Phillistines.

Then old Samson went a wand'rin' about.
Samson's strength was never found out.
'Til his wife sat upon his knee.
She said, "Tell me where your strength lies if you please!"

Well, old Samson's wife, she talk so fair
Samson said, "Cut off-a my hair. Cut it off.
Shave my head just as clean as your hand,
And my strength will come like a natural man."

Samson was a witness for my Lord.
Samson was a witness for my Lord.
Samson was a witness for my Lord.
Soul is a witness for my Lord.

Witness (cont'd)
There's another witness,
There's another witness,
There's another witness,
There's another witness for my Lord!
My soul is a witness for my Lord!

Loch Lomond
Traditional Scottish Folksong

By yon bonnie banks and by yon bonnie braes,
Were the sun shines bright on Loch Lomond,
Where me and me true love were ever wont to gae,
On the bonnie, bonnie banks o' Loch Lomond.

Oh ye'll take the high road
an' I'll take the low road
an' I'll be in Scotland afore ye,
but me and me true love will never meet again,
on the bonnie, bonnie banks o' Loch Lomond.

'Twas there that we parted on yon shady glen,
On the steep, steep sides of Ben Lomond,
Where deep in purple hue the Highland hills we view,
And the moon coming out in the gloamin'.

Oh ye'll take the high road
an' I'll take the low road
an' I'll be in Scotland afore ye,
but me and me true love will never meet again,
on the bonnie, bonnie banks o' Loch Lomond.

The wee birdies sing and the wild flowers spring,
And in sunshine the waters lie sleeping,
But the broken heart will ken nae second spring again,
And the world knows not how we are grieving.

Oh ye'll take the high road
an' I'll take the low road
an' I'll be in Scotland afore ye,
but me and me true love will never meet again,
on the bonnie, bonnie banks o' Loch Lomond.

THE UNIVERSITY OF ALBERTA RECITAL CHOIR

Brendan Lord, conductor

Soprano
Sonya Eagles
Megan Hall
Jessica Heine
Christina Hof
Gillian Kurshat
Janice Marple
Karen Nell
Katy Skinner

Alto
Ruth Brodersen
Deanna Davis
Tamara Guillaume
Erin Hooper
Erin Henry
Tammy Hoyle
Lindsay Hryniw
Elaine Poon
Laryssa Whittaker
Jennie Wood

Tenor
John Brough
Jamie Burns
Curtis Dueck
Ondrej Golias
Bruce Liao
Stephan Little
Caleb Nelson

Bass
Kyle Carter
Rob Curtis
Kevin Dill
Michael Kurshat
Ricky Lam
Ryan Sigurdson
Rob Zylstra

THE VIVALDI CHAMBER ORCHESTRA

Violin I
Maria Barton
Elizabeth McHan
Trang Nguyen
Maya Rathnavalu

Violin II
Melissa Hemsworth
Ryan Herbold
Sally Hunt
Massie Kitagawa

Viola
Leanne Dammann
Vierka Kalinak
Charlene VandenBorn

Cello
Andrew Agrey
Simo Eng

Double Bass
Toscha Turner

Oboe
Adam Garvin

Trumpet
Nancy McBride

Organ
Barbara Ganske

Harpsichord
Robert Zylstra

In Recital

Gayle Martin, organ
Candidate for the Doctor of Music
in Applied Music

Saturday, January 31, 2004 at 4:30 pm

West End Christian Reformed Church

Program

DEPARTMENT OF
MUSIC

Program

Apparatus musico-organisticus (1690) — George Muffat (1653-1704)
Toccata Decima

Clavierübung III (1739) — Johann Sebastian Bach (1685-1750)
Dies sind die heil'gen zehn Gebot, BWV 678
Wir glauben all' an einen Gott, BWV 680
Christ unser Herr zum Jordan kam, BWV 684

Toccata and Fugue in F Major, BWV 540 — Johann Sebastian Bach

Intermission

Celtic Suite (2003) — Jacobus Kloppers (b.1937)
I Two Strathspeys (Adagio - Allegro)
II Two Airs (Adagio)
III Two Jigs (Vivace)

Carillon (1917) — Leo Sowerby (1895-1968)
Pageant (1931)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Martin.

Acknowledgement

The Marjorie Young Bell Fine Arts and Music Fund at Mount Allison University, Sackville, New Brunswick, for commissioning "Celtic Suite" by Jacobus Kloppers for Gayle Martin.

Program Notes

When Gayle Martin from the Maritimes approached me to write a "Celtic Suite" for Organ, the possibilities seemed infinite due to the wide range of meanings and associations with the word "Celtic", old and new. After discussions with her, I decided to focus more specifically on Scotland, its people and music: My own impressions from visits to Scotland, its beauty and ruggedness, its music, energy, colour, a country full of memories of courage, struggle, joy and pain. Its folk music (songs and dances) – even if there is a borrowing and re-use of materials in various Celtic regions - captures something of the essence of this rich culture and forms a natural source for the Celtic Impressions. From a large number of Scottish airs and dances Gayle Martin had provided me with, I selected six (2 strathspeys, 2 airs and 2 jigs) as basis for the work. These materials, as well as the way they are traditionally performed, are naturally stylised in an organ idiom.

The first movement's main themes are loosely based on two reels (strathspeys), Over the muir among the heather (origin unknown) and Mrs. Fordyce of Ayton's Strathspey (by Robert Mackintosh, late 1700's). The movement is in Sonata-form with a slow introduction and concludes with the two themes combined in a semi-contrapuntal manner.

Two airs from the Southern Uplands, On Ettrick Banks (words from Ramsay's "Tea-table Miscellany, 1724; the air, from the Orpheus Caledonius, 1725) and Ae Fond Kiss (famous poem of Robert Burns, 1792; melody, from a later period), inspired the slow movement, which is in a Rondo form. Both airs have a haunting quality of the bitter-sweet of love: On Ettrick Banks, of two lovers in the early evening glow on the banks of the Ettrick river envisioning a promising future; Ae fond kiss, of the painful parting of two lovers.

The last movement Rondo makes use of two Jigs: Greensleeves (Scottish version of 16th Century jig?) and Dunkeld House (Niel Gow, late 18th century).

Notes by Jacobus Kloppers

Upcoming Organ Recitals
Mondays at 12 noon
February 23, March 8, March 29
Convocation Hall, Arts Building
University of Alberta
Admission is free

Upcoming Events

January
31 Saturday, 8:00 pm
Master of Music Recital
Brendan Lord, Choral Conducting
Program will include works by Vivaldi, Shuman, Pearsall, Byrd, Cheznokov, Mendelssohn-Bartholdy, and Tippett
All Saints Anglican Cathedral,
10035 103 Street
Free admission

February
2 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital** Series. Featuring students from the Department of Music
Free admission

2 Monday, 400 pm
Talk
Visiting Artist **Chenoa Anderson**
*Recent flute mu*sic
Fine Arts Building 2-15
Free admission

2 Monday, 800 pm
Visiting Artist Recital
Chenoa Anderson, flute
Studio 27, Fine Arts Building

4 Wednesday, 11:30 am - 12:45 pm
Organ Masterclass
with Visiting Artist **William Wright**
University of Toronto
Free admission

4 Wednesday, 7:00-8:00 pm
Lecture Presentation
Organ Landscapes of Germany
with Visiting Artist **William Wright**
University of Toronto
Fine Arts Building 2-15
Free admission

6 & 7 Friday & Saturday, 8:00 pm
University of Alberta Opera Scenes
Alan Ord, Director
An Evening of Comedy
Featuring the Opera
The Game of Chance by Barab
and Scenes from
Old Maid and The Thief by Menotti

7 Saturday, 10:30 am -12:30 pm
Organ Masterclass
with Visiting Artist **Neil Cockburn**
Mt. Royal College, University of Calgary
Co-sponsored by
The King's University College
Free admission

8 Sunday, 8:00 pm
Music at Convocation Hall
William Street, soprano saxophone
Roger Admiral, piano
Edmonton Saxophone Quartet:
Charles Stolte, alto saxophone
Sara Wolkowski, ternor saxophoe
Jeffrey Anderson, baritone saxophone
Works by Milhalovici, Lajtha, Radford, Stolte, and Damase
Admission: $10/student/senior, $15/adult

10 Tuesday, 3:30 pm
Clarinet Masterclass
with Distinguished Visitor
Michel Lethiec, clarinet
Studio 27, Fine Arts Building
Free admission
For more information, please call 492-8109

10 Tuesday, 8:00 pm
Master of Music Recital
Eleni Pappa, piano
Program will include works by JS Bach, Bartók and Brahms
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

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DEPARTMENT OF
MUSIC

Music At Noon
Student Recital Series

Monday, January 12, 2004 at 12:10 pm

In C (1964) — Terry Riley (b. 1935)

Aura Giles, flute
Alyssa Miller, oboe
Peter Sims, clarinet
Ondrej Golias, bassoon
Dan Schnee, saxophone
Jenny Reimer, French horn
Sheena Hyndman, trumpet
Jeff Donkersgoed and Court Laslop, percussion
Heather Hindman, piano
Laura Neeland, harp
Kristin Dahle and Sabrina Steed, violins
Emma Hooper, viola
Caitlin Smith, cello
Toscha Turner, bass

Program Notes

In honour of its 40th anniversary and in an attempt to perform contemporary music which is accessible to both performers and audiences alike, students from the Department of Music at the University of Alberta will be performing Terry Riley's most famous and influential composition, "In C." In C is scored for "any number of any kind of instrument" and its score consists of a single page containing 53 "melodic cells." The work begins with an eighth-note pulse performed on the high C's of a glockenspiel. Once the pulse has commenced, each performer may enter with cell 1 in his or her own time, repeating as often as wished before moving on to the next one. The rhythms contained in an individual cell may be subjected to augmentation or diminution, octave transpositions are permitted, and dynamics and articulations are unspecified, allowing for much freedom and variety. No more than three or four different cells will be played by the ensemble at any one time, pauses are allowed between cells, and an individual instrument may skip cells if he or she desires. Once a performer reaches the final cell, he or she will continue to repeat it until all others performers have reached it as well. Thereafter, everyone fades out one by one until only the glockenspiel pulse remains. A typical performance will take anywhere between 35 to 60 minutes.

Notes by Jeff Donkersgoed

Convocation Hall

Arts Building, University of Alberta

FACULTY & *friends*

Lidia Khaner, oboe
Alycia Au, violin
Aaron Au, violin/viola
Tanya Prochazka, cello

Friday, January 9, 2004 at 8:00 pm

Arts Building
University of Alberta

Program

Quartet in B-Flat Major for Oboe, Violin, Viola and Cello (ca. 1768) — Johann Christian Bach (1735-1782)
- Allegro
- Rondo, Tempo di Minuetto

Fantasy Quartet for Oboe, Violin, Viola and Cello (1946) — E J Moeran (1894-1950)
- One movement work
  - Allegro moderato, Tempo moderato, Andante, Molto Largamente, Lento e molto sostenuto, Allegro con brio

Quartet for English Horn, Violin, Viola and Cello (1971) — Jean Françaix (1912-1997)
1. Allegro vivace
2. Andant tranquillo
3. Vivo assai
4. Andantino
5. Allegro giocoso

Intermission

Phantasy for Oboe, Violin, Viola and Cello (1932) — Benjamin Britten (1913-1976)
- Andante alla marcia, Animato,
  - Con moto, Molto piu presto, Tempo Primo (Andante alla marcia)

Mazurka-Nocturne for Oboe, Two Violins and Cello (Opus Posthumous) — Bohuslav Martinu (1890-1959)
- Moderato poco allegro, Adagio

Quartet in F Major for Oboe, Violin, Viola and Cello, KV 370 (1781) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Rondeau: Allegro

Program Notes

Johann Christian Bach
b. 5 Sept1735 Leipzig
d.1 Jan 1782 London

Quartet in B-flat Major
Johann Christian Bach, the youngest member of the Bach family, was the only one to break completely away from the traditional calling as a protestant church and chamber musician. His studies under the Padre Martini paved the way for operatic successes at Turin, Florence and, Naples—success that was directly responsible for his appointment in 1762 for a season as official composer at the King's Theater, London and as Music Master to George III's Queen for the remainder of his life.

The Quartet in B-flat for oboe and string trio, like the quartets for flute and string trio, has only two movements. Since the *Allegro's* development is almost entirely derived from the movement's main theme, it is absent in the recapitulation. Melodiousness, grace and poise characterize the work as a whole. One of the most beautiful moments is the viola's splendidly expressive G minor episode in the Rondo.

EJ Moeran (Ernest John)
b. 31 December 1894~ Heston
d. 1 December 1950~ near Kenmare, Ireland

Fantasy Quartet
While Moeran occupied a minor place in the music of his time, his meticulously polished and ready technique is unsurpassed among his British contemporaries. The son of a Norfolk clergyman, he was educated at Uppingham School, where he learned to play the violin. In 1913, he entered the RCM, but after 18 months his studies were interrupted by World War I. Commissioned as a dispatch rider, Moeran suffered a serious head injury and was declared unfit for further active service. With demobilization in 1919, he returned to his old school as music master, but soon decided to continue his studies and began work under John Ireland until 1923.

It was after this period with Ireland that Moeran's music began to receive public performances. At this time, his music was dominated by the influences of Ireland and of Delius, whose chromatic harmony would always to colour Moeran's work. Intimacy with the folksongs of his native East Anglia also strongly affected his melodic style.

Such influences are evidenced in the *Fantasy Quartet*. Dedicated to the oboist Leon Goossens, the quartet was first performed with the Cart String Trio at a post war New London Concerts on 8 December 1946 at the Cambridge Theatre in London. Written in Rockland St. Mary, Norfolk, the one movement Fantasy reflects the composer's boyhood delight in the countryside. Some have even traced snippets of two Norfolk folktunes —*Seventeen Come Sunday*, and *The Pretty Ploughboy*—within the work. The tunes themselves, however, are never heard in full.

Jean Françaix
b. 23 May 1912~ Le Mans
d. 25 Sept 1997~ Paris

Composer and pianist Jean Françaix was first influenced by his father who served as the director of the Le Mans Conservatoire. In the early 1920's, Françaix began study with Nadia Boulanger, who later played and conducted several premier performances of his works in the salon of the Princesse de Polignac.

As a composer, Françaix was prolific in all genres, producing rich and diverse body of work that comprised more than 200 pieces. He enjoyed many early successes, including the 1932 performance of his Eight Bagatelles for piano and string quartet at the International Society for Contemporary Music Festival in Vienna. Described by Heinrich Strobel as "fresh water, rushing from a spring with the gracious spontaneity of all that is natural," Françaix's Concertino for piano was also received with enthusiasm at the Baden-Baden Chamber Music Festival in 1936.

Exploiting the resources of traditional instruments, Françaix cultivated a personal aesthetic that drew on the sources of the past and on the colours of French music, in the manner of Ravel. Regarding atonality as an impasse, he took pride in claiming a position among neo-classical composers. Françaix was recognized throughout his life for his work, winning the Florence Gould prize in 1950 and the Grand Prix Arthur Honegger in 1992.

Benjamin Britten
b. 22 November 1913~ Lowestoft
d. 4 December 1976 Aldeburgh

Phantasy, Quartet for oboe and strings, op. 2
The time-span of the small, but not insignificant body of chamber music that Britten wrote for solo oboe extends from the days of his first London successes as a student composer at the Royal college of Music in the early thirties, until 1951, when he became recognized by the public as a genius of first rank.

Dating from 1932, the *Phantasy Quartet* for oboe and string trio, is, despite its youthfulness of expression, perhaps one of the most important pieces. The work marked Britten's first international success when it was performed at the International Society of Contemporary music in Florence, establishing him abroad as one of the leading young English composers of his day. An important part of the established chamber music repertoire, the work reflects the characteristics of the youthful Britten's music—dazzling technique, formal originalities and zestful exploration of a chosen solo instrument, and of what, technically might be persuaded from it.

The work, an ambitious structural fusion, is constructed in arch form and its intricate structure suggests that the brilliant young composer had already absorbed the idea of the sonata-cycle compression contained in Schoenberg's First Chamber Symphony. Stealthily emerging from and returning to the silence in which it began, the work is framed by a march introduction and postlude. In this introduction, the oboe enters for the first time, *molto pianissimo*, with the main theme. At the climax of the development, an unexpected slow pastoral section intervenes with a lengthy elaboration of a new theme for strings before the oboe rejoins, leading the music back to the recapitulation and the march postlude.

Bohuslav Martinu
b. 8 December 1890~ Bohemia
d. 28 August 1959, Liestal, Switzerland

Although he spent most of his creative life away from his native Czechoslovakia, Martinu is widely regarded, after Janáček, as the most substantial Czech composer of the 20th century. A very prolific composer, Martinu possessed a facility that allowed him to write in virtually every instrumental and vocal genre.

A broad group of composers influenced his work including Suk, Roussel, Janácek, Debussy, and Stravinsky. Martinu was also profoundly receptive to earlier styles as inspiration and as a means of extending his work, including Bach, Corelli, and Vivaldi. This montage of influences fuelled inspiration rather than prompting a pastiche. The description of Martinu as an eclectic is misleading—by the late 1920's, he had developed a personal voice and for the rest of his career his style remained one of the most distinctive of the mid-20th century.

Mazurka-Nocturne, Op. Posthumous, 1949(notes not available)

Wolfgang Amadeus Mozart
b. 27 January 1756~ Salzburg
d. 5 December 1791~ Vienna

Quartet in F Major, K 370

The Oboe Quartet in F major was composed expressly for the brilliant Mannheim and Munich oboist Friedrich Ramm. Early in 1781, Ramm and Mozart were both in Munich where Mozart was supervising the first production of his opera *Idomeneo.* Just as he was accustomed to tailoring his operatic arias to suit the vocal characteristics of his leading singers, so here he modeled his quartet with the special virtues of Ramm's artistry in mind—delicacy, lightness and power of expression are all reflected in the quartet.

The work holds an important position in the composer's chamber music for many reasons, among them its *concertante* treatment of the oboe. The opening Allegro presents a sparkling dialogue between the violin and the oboe. Here, the opening theme also acts as the second subject in the dominant key as the oboe superimposes an elegant countermelody. A new motive is introduces in development that based on the interval of a fourth and shows contrapuntal leanings.

The *Adagio* in D minor marks of the most beautiful tunes ever entrusted to the oboe, as it weaves an expressive, rhapsodic commentary while the strings provide harmonic support to the melody. The concluding *Rondeau,* which dances over the complete range of the oboe, combines catchy melodies with sparking semiquaver passage work. During a central episode, subtle polyrhythmic clashes are created as the oboe plays a florid cantilena while the strings maintain the movements 6/8 rhythm.

Notes by Deanna Davis

Lidia Khaner has performed as principal oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated with distinction as a Master of Fine Arts in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule fur Musik with Ingo Goritzki and played with the Deutsche Kammerakademie. She also played principal oboe with the Sinfonia Helvetica from 1992 to 1997. Lidia has recorded works for the KOS label, the Polish radio and television network, CBC and the ARKTOS label. In 2003, she released two CDs, *In Recital* and *Mozart for Oboe and Strings*.

In addition to recital and chamber music performances, Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble, and soloed with the Edmonton Symphony and the Edmonton

A native of Lethbridge, Alberta, **Alycia Au** has a Masters of Music Performance degree from the University of Alberta where she studied with Martin Riseley. A versatile violinist, Alycia has seen much success as a chamber musician, orchestral player and soloist. She has had the privilege of working with renowned artists such as Midori and Pinchas Zukerman, and attended Maestro Zukerman's National Arts Centre Young Artist's Program in the summer of 2000. Alycia has also made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra. Currently, Alycia is teaching at the Alberta Music Academy in Edmonton and plays with the Edmonton Symphony Orchestra. Besides music, Alycia finds enjoyment in playing hockey, badminton, soccer and spending time in the outdoors.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Martin Riseley and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Cellist **Tanya Prochazka** is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In the coming year Tanya will be performing the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra. In October 2004 she will join violist Rivka Golani in the world premier performances of Malcolm's Foryth's new Double Concerto with the Edmonton Symphony Orchestra. She has also been invited to perform the Brahms Double Concerto with her sister Elizabeth Wallfisch in Melbourne, Australia, next September.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for May 2004. Last March, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

Hear's to your Health
Concert Series

Martin Riseley, violin
Tanya Prochazka, cello
Patricia Tao, piano

Wednesday, December 3, 2003
at 5:00 pm

Bernard Snell Hall
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

FOLK INFLUENCES

Rhapsody No. 1 for Violin and Piano — Bela Bartok (1881-1945)

Four Movements for Piano Trio — Bright Sheng (b. 1955)

Trio in C Major, Op. 87 — Johannes Brahms (1833-1897)

Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

Martin Riseley, violin
Tanya Prochazka, cello
Patricia Tao, piano

This concert was kindly sponsored by the Department of Medicine and Dentistry and the Department of Music.

Reception to follow.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr. Riseley began receiving attention at a young age, winning the prestigious $30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr. Riseley is a member of the Menage a Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist in Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill University.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy DeLay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Originally Australian, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra (cello), Jean Hubeau (chamber music) and Indiana University with Janos Starker. International soloist, recitalist and chamber musician. She was cellist of Ensemble I, Vienna; principal cellist of Scottish Baroque Ensemble, London Mozart Players, English Sinfonia; taught at the Royal Academy and Guildhall School, London, Victorian College of the Arts, Melbourne, Australian National Academy of Music. Ms Prochazka gives regular masterclasses and orchestra clinics. She records for Atma and Arktos featuring French, American, English and Czech music.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

Patricia Tao Joined the U of A faculty in 2002. Performed for 10 years as pianist of the Guild Trio. Tours in Europe as "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artist's Community Concert series. Residencies at the Tanglewood Music Center and the University of Virginia. Live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers, including William Bolcom, Harvey Sollberger, and Sheila Silver. Has recorded on the CRI label. Solo CD for Arktos to be released in fall, 2003.

Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Principal teachers were Leonard Shure, Gyorgy Sebok, and Gilbert Kalish. Chamber music studies with Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Has also taught at Western Washington University and the University of Virginia.

Upcoming Events

December

4 Thursday, 8:00 pm
Doctor of Music Recital
Aaron Au, viola
and **Chamber Music guests**
Free admission

19-20 Friday & Saturday, 8:00 pm
University of Alberta
Madrigal Singers and the
Edmonton Symphony Orchestra
Timothy Vernon, Conductor
Handel *Messiah*
Winspear Centre for Music
For tickets information, please call the Winspear Centre for Music Box Office at 428-1414

January

9 Friday, 8:00 pm
Faculty & Friends
Tanya Prochazka, cello
Lidia Khaner, oboe
Alycia Au, violin
Aaron Au, viola
Joseph Haydn *Divertimento HO611, B4*
EJ Moeran *Fantasy Quartet*
Bohuslav Martinu
Mazurka-Nocturne, Op Post
Benjamin Britten *Fantasy Quartet*
Wolfgang Amadeus Mozart
Quartet in F Major
Admission: $10/student/senior, $15/adult

12 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series. Featuring students from the Department of Music
Free admission

13 Tuesday, 7:00 pm
Piano Masterclass
with Visiting Artist **Angela Cheng**
Free admission

16 Friday, 8:00 pm
Faculty and Friends
Jacques Després, piano
Kyoto Hashimoto, piano
Trevor Brandenberg, percussion
Darren Salyn, percussion
Olivier Messiaen
Four Preludes from a set of 8
Naohiko Terashima
Four Preludes from a set of 12
Dmitri Shostakovich
6 Preludes from a set of 24
Alexander Scriabin *Preludes*
Howard Bashaw *Preludes*
Béla Bártok
Sonata for Two Pianos and Percussion
Admission: $10 student/senior, $15/adult

17 Saturday, 2:00 pm
Piano Masterclass
with Visiting Artist **Kyoko Hashimoto**
Studio 27, Fine Arts Building
Free admission

19 Monday, 8:00 pm
Student Composers Concert
(Music X60)
Studio27, Fine Arts Building
Free admission

25 Sunday, :10:00 pm
Piano Masterclass
with Visiting Artist **Jamie Parker**
Studio 27, Fine Arts Building
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Music At Noon
Convocation Hall Student Recital Series

Monday, December 1, 2003 at 12:10 pm

Program

Große Etüden nach Paganini (1840) — Franz Liszt (1811-1886)
(Six etudes transcribed from Paganini's *Violin Caprices*)
4. Etude in E-major
6. Etude in A-minor

Eileen Kim, piano

Dumky Trio in E Minor, Op. 90 (1890-91) — Antonín Dvořák (1841-1904)
III. Andante
VI. Lento Maestoso

Trang Nguyen, violin
Martin Kloppers, cello
Renna Hoang, piano

Puisqu'ici bas (V. Hugo), Op. 10, No. 1 (1879) — Gabriel Fauré (1845-1924)
Tarentelle (M. Monnier), Op. 10, No. 2 (1879)
Deux duos, Op. 11(1883) — Ernest Chausson (1855-1899)
1. La nuit (T de Banville)

Amy Lin, voice
Erika Vogel, voice
Eileen Kim, piano

Piano Trio No. 2 in C Minor, Op. 66 (1846) — Felix Mendelssohn (1809-1847)
III. Scherzo (Molto allegro quasi presto)
IV. Finale (Allegro appassionato)

Wai Eng, violin
Simo Eng, cello
Montano Cabezas, piano

Convocation Hall

Arts Building, University of Alberta

Translations

Puisqu'ici-bas toute ame (As each soul here below)
As each soul here below
Someone has lent,
Its music or its glow
Or its own scent;

As all things here below
To true love give
A thorn, or else a rose,
As they do live;

As April gives the oaks
A charming sound;
Night pain in kind sleep soaks,
Our cares to drown.

As air the small bird lends
Unto the branch
Dawn dew the flowers sends,
Their thirst to quench;

As when dark waves reach land
To take their rest,
They leave upon the strand
A sweet caress;

I give thee, at this hour,
Bent over thee,
The best that's in my power,
The best in me!

I give my thoughts so true,
Though sad they be,
Like glistening drops of dew
They fall on thee.

My vows uncounted claim
My love, always.
Receive the shade or flame
Of all my days.

My wildest transports greet,
Suspicions gone,
And each caress so sweet
Of this my song.

My spirit which, afar,
Drifts on the sea,
Its only gliding star
The sight of thee.

My muse, rocked by the hours
In dreamful sleep
Combines her tears with yours.
Full oft she weeps.

Take, heavenly creature,
O, my beauty,
My heart - its only feature
My love for thee.

Tarantelle (Tarantella)
The moon rises bright in the sky,
making midnight into day
Come with me, she said
come to the whirling sands
where leaping, flashing, turning, is the tarantella

Come! here are a couple
twirling around each other in the water
The man is handsome, the girl lovely
but look out, for without thinking
it will become a dance of love, the tarantella!

Sweet is the sound of the drum!
If I were a sailor's daughter
and you a fisherman, she said
everynight, joyously,
we'd love each other, and dance the tarantella!

La Nuit (The Night)
We bless the sweet night,
whose cool kiss sets us free.
Under its protection we feel alive
and free from worry and noise
Consuming care flies away,
the perfume in the air intoxiacates us.
We bless the sweet night,
whose cool kiss sets us free.
Pale dreamer, troubled by a god
rest yourself: close your book.
In skies white as if frosted
a host of stars tremble and shine.
We bless the sweet night.

Department of Music
University of Alberta

Concert Choir

Debra Cairns, Conductor
Rob Curtis, Assistant Conductor
with
Ryan Kolodziej, piano

Friday, November 28, 2003 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Tristis est anima mea	Johann Kuhnau (1660-1722)
Hospodi Pomilui	S V Lvovsky (1830-1894)
De profundis	Giuseppe Ottavio Pitoni (1657-1743)
Ad Dominum (from *Six Latin Hymns*, Op. 40)	Otto Olsson (1879-1964)
Sanctus (1994)	Jan Sandström (b. 1954)
Psalm 121	Zoltán Kodály (1882-1967)
Laudate Dominum (from *3 Mottetti Latini*) (1982)	Niels La Cour (b. 1944)
Agneau de Dieu (2002)	Rupert Lang (b. 1948)

Jennifer Bretzke and Jill Hoogewoonink, sopranos
Tamara Guillaume and Amanda Koenig, altos
Nathan Létourneau and Chris Misik, tenors
Ian Craig and Steward Mawdsley, basses

Thou Shalt Know Him (1995)	Mark Sirett (b. 1952)
Lulajże, Jezuniu (1998)	arr. Paul Brandvik (b. 1937)

Meera Varghese and Catherine Benavides, sopranos

Noél Ayisyen (1996)	Emile Desamours (b. 1941)

Intermission

The Rune of Hospitality — Alf Houkom (b. 1935)

Marcus Wasnea, guitar

Aftonen (1942) — Hugo Alfvén (1872–1960)

Ngana (from *Songs of Passage*) (1996) — Stephen Leek (b. 1959)

Sechs Lieder, Op. 48 (1839) — Felix Mendelssohn (1809-1847)

1. Frühlingsahnung
2. Die Primel
3. Frühlingsfeier
4. Lerchengesang
5. Morgengebet
6. Herbstlied

Fancies II (1974) — Sven-Eric Johanson (1919-1997)

6. Lovers Love the Spring
7. Winter
8. Dirge
9. Hark! Hark! The Lark

Texts and translations:

Tristis est anima mea (Matthew 26:38, 45)

Tristis est anima mea	Sorrowful is my soul
Usque ad mortem:	Even unto death:
Sustinete hic, et vigilate mecum:	Stay here, and watch with me:
Jam videbitis turbam,	Now you shall see the mob
Quae circumdabit me:	That will surround me:
Vos fugam capietis,	You shall take flight,
Et ego vadam immolari	And I shall go to be sacrificed
Pro vobis.	For you.

Hospodi Pomilui

Hospodi pomilui.	Lord, have mercy.

De profundis (Psalm 130)

De profundis clamavi ad te, Domine.	Out of the depths I cry to you, O Lord.
Domine, exaudi vocem meam;	O Lord, listen to my cry;
Fiant aures tuae intendentes	Let your ears be attentive
In vocem deprecationes meae.	To the voice of my supplications.
Si iniquitates observaveris, Domine,	If you, O Lord, should mark iniquities,
Domine, quis sustinebit?	Who shall stand?
Quia apud te propitiatio est,	But with you there is forgiveness,
Et propter legem tuam sustinui te,	And by reason of your law, I have waited
Domine.	on you, O Lord!
Sustinuit anima mea in verbo ejus,	He holds up my soul in his word;
Speravit anima mea in Domino.	My spirit waits for the Lord.
A custodia matutina usque ad noctem,	As the watchman waits from morn till night,
Speret Israel in Domino.	Let Israel hope in the Lord.
Quia apud Dominum misericordia	For with the Lord there is mercy,
Et copiosa apud eum redemptio.	And with him the fullness of redemption.
Et ipse redimet Israel	And he shall redeem Israel
Ex omnibus iniquitatibus ejus.	From all his iniquities.
Gloria Patri et Filio et Spiritui Sancto,	Glory be to the Father and to the Son and
Sicut erat in principio et nunc et semper	to the Holy Spirit,
Et in saecula saeculorum. Amen.	As it was in the beginning, is now, and ever shall be,
	World without end. Amen

Ad Dominum (Psalm 120)

Ad Dominum cum tribularer clamavi
Et exaudivit me.
Domine libera anima meam
A labiis iniquis et a lingua dolosa.

When I was troubled I called out to the Lord
And he heard me.
O Lord, deliver my soul
From deceitful lips and from tongues that lie.

Quid detur tibi, aut quid apponatur tibi
Ad linguam dolosam?
Sagittae potentis acutae
Cum carbonibus desolatoriis.

What shall he give to you, or what shall he mete out to you,
With your lying tongue?
The sharp arrows of a warrior,
With red-hot coals that will consume you.

Heu mihi, quia incolatus meus
Prolongatus est:
Habitavi cum habitantibus Cedar:
Multum incola fuit anima mea.

Woe to me because my lonely sojourn
Has been lengthened:
For I dwelt with the people of Cedar;
and my soul was as a lonely pilgrim.

Cum his, qui oderunt pacem,
Eram pacificus:
Cum loquebar illis
Impugnabant me gratis.

With those who hated peace,
I was a peacemaker:
When I spoke to them
They attacked me without reason.
(translation: Eugene Lindusky)

Sanctus

Sanctus, sanctus, sanctus Dominus Deus.
Pleni sunt caeli et terra gloria tua.

Holy, holy, holy Lord God.
Heaven and earth are full of your glory.

Psalm 121

I will lift mine eyes unto the hills;
Whence cometh my help?
My help cometh from the Lord,
Who made the heaven and the Earth.

He will protect thy footsteps,
And he that keeps thee will not sleep.
He that keepeth Israel shall not slumber,
Nor shall he sleep.

He is thy guard,
And thy shade on thy right hand.
Burning sun shall harm thee not,
Nor shall the moon by night.

Psalm 121 (cont'd)
He shall preserve thee safe from harm.
The Lord of hosts shall preserve thee from every ill.
Lo, he shall preserve thy soul.
He shall preserve thy going out and coming in
From this day forth for evermore.

Laudate Dominum (Psalm 117: 1)
Laudate Dominum omnes gentes,
laudate eum omnes populi.

Praise the Lord all you peoples,
Praise him all you nations.

Sicut erat in principio et nunc et semper,
et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be,
World without end. Amen.

Agneau de Dieu
Agneau de Dieu,
qui portes les péchés du monde,
prends pitié de nous!
Agneau de Dieu,
donne nous la paix.

Lamb of God,
who takes away the sins of the world,
have mercy upon us.
Lamb of God,
grant us peace.

Thou Shalt Know Him
Thou shalt know him when he comes,
Not by any din of drums,
Nor his manners, nor his airs,
Nor by anything he wears.

Thou shalt know him when he comes,
Not by his crown or by his gown,
But his coming known shall be,
By the holy harmony which his coming makes in thee.
Thou shalt know him when he comes.
Amen.

Lulajże, Jezuniu
Lulajże, Jezuniu, moja perełko
Lulajże, Jezuniu, me piescidełko
Lulajże, Jezuniu, Lulajże lulaj
A tygo matuchno wpłaczu utulaj.
Zamknijże, znużone płaczem powieczki
Utulże zemdlone łkaniem usteczki.

Lullay, sweet Jesus, angels surround you;
Lullay, sweet Jesus, shepherds have found you.
Lullay, sweet Jesus, lullay, lullay.
Mother will lull you asleep, hush now your crying.
Gently your eyes do close, blest infant holy,
Peacefully blooms the Rose in manger lowly.
(translation: Paul Brandvik)

Noèl Ayisyen
Sé té nan Betléèm
Yon ti kwen nan Judé,
Mari té f'on gason
A minui n'on étab.
Sé té pitit Bon Dyé,
É sé té wa dè wa.
Dépi'm tou piti kon sa
Mwen konn istwa sa.

Té genyen twa wa maj
Ki swiv yon gwo zétwal,
Kado yo nan men yo
Pou yo vin' adoré'l.
É yo té byen sézi
Lè yo wè ti Jézi
Kouché nan mitan yon bèf
Avèk yon bourik.

A la koté ou tandé, mézanmi wo!
Noèl sé yon istwa ki byen étranj!
Jézi, pitit Bon Dyé, wa dè wa,
Ki pa genyen bèso,
Li kouché sou pay pami zannimo…
O! O!

Yo rélé'l admirab,
Konséyé, Dyé puisan,
Sé Pé étènèl tou
É li sé prins la pè.
Ni bèjé, ni wa maj
Adoré'l a jénou.
Yo ba li kado
Sélon sa yo té genyen.

Lè sa si nou té la (tan-man-nam),
Fok nou ta fè yon jès (tan-man-nam),
Nou ta ofri mizik (ba-dap-pi)
An bon jan ayisyen (tchi-ki-tchi).
Nou tap poté tanbou,
Manniboula, banbou, tcha-tcha,
Ak bèl kout bandjo
Nou ta chamé ti Jézi.

Jézi, Jézi, ti Jézi nou,
A la renmen, nou renmen wou.
Ou poté la pè pou tout moun,
É wou vin' établi la gras.

Noèl, Noèl, Noèl, viv Noèl!

A Haitian Noël
It was in Bethlehem,
A little corner of Judea,
That Mary had a baby boy
At midnight in a stable.
He was the Son of God
And he was the King of Kings.
Since I was a little child
I've known this story.

There were three wise kings
Who followed a great star
With gifts in their hands
To come worship the child.
And they were quite amazed
When they saw little Jesus
Lying between a cow
And a donkey.

Hear that, my friends!
Noel is a strange story indeed!
Jesus, Son of God, King of Kings,
Doesn't even have a cradle.
He sleeps on the straw among animals.
Oh my!

They called him Wonderful,
Counselor, Mighty God;
The Everlasting Father, too;
And he was the Prince of Peace.
Both shepherds and wisemen
Bowed down to worship him.
They gave him gifts
According to what they had.

Back then, if we'd been there (ta-ma-na),
We'd have done something fitting(ta-ma-na),
We'd have offered him music (ba-dap-peem)
Of the best Haitian kind (chee-kee-chee).
We'd have brought drums,
Manniboulas, vaccins, maracas;
With fine banjo strums
We'd have charmed little Jesus.

Jesus, Jesus, our little Jesus,
We love you greatly.
You bring peace to all people
And you offer us grace.

Noel, Noel, Noel, long live Noel!

The Rune of Hospitality
I saw a stranger yestere'en;
I put food in the eating place,
Drink in the drinking place,
Music in the listening place;
And in the sacred names of the Triune
He blessed me and my house,
My cattle and my dear ones.
And the lark said in her song:
Often, often, often,
Goes the Christ in the stranger's guise:
Often, often, often,
Goes the Christ in the stranger's guise.

Aftonen
Skogen står tyst, himlen är klar.
Hör, huru tjusande vallhornet lullar.

Kvällsolens bloss sig stilla sänker
Ner uti den lugna, klara våg.

Ibland dälder, gröna kullar mångdubbelt
Eko kring nejden far…

Evening
Still, still the woods, radiant, the heavens,
Dim, distant horns fill the air with their echo.

Sunset glowing, slowly disappearing,
Slowly, so slowly, it disappears beneath the sea.

Thru' the mountains, thru' the valleys,
Lingering, the echoes sound.

Ngana
Ngana Yah,
Mangana, Yah lina,.

Shark, welcome;
Fish, welcome to the clear blue reef waters.

Sechs Lieder (Six Songs), Op. 48
1. **Frühlingsahnung**
O sanfter, süßer Hauch!
Schon wekkest du wieder
mir Frühlingslieder,
bald blühen die Veilchen auch.

Premonition of Spring
O gentle, sweet breeze!
Already you awaken
spring songs in me again,
soon the violet will flower also.

2. **Die Primel**
Liebliche Blume, bist du so früh schon wiedergekommen?
Sei mir gegrüßet, Botin des Frühlings!

Leiser denn alle Blumen der Wiese hast du geschlummert,
Lieblicher Primel, Botin des Frühlings!

3. **Frühlingsfeier**
Süßer, goldner Frühlingstag!
Inniges Entzükken!
Wenn mir je ein Lied gelang,
sollt' es heut' nicht glükken?

Doch warum in dieser Zeit
an die Arbeit treten?
Frühling ist ein hohes Fest:
laßt mich ruh'n und beten!

4. **Lerchengesang**
Wie lieblicher Klang, O Lerche, dein Sang!
Er hebt sich, er schwingt sich in Wonne.
Du nimmst mich von hier, ich singe mit dir,
wir steigen durch Wolken zur Sonne.

5. **Morgengebet**
O wunderbares tiefes Schweigen,
wie einsam ist's noch auf der Welt!
Die Wälder nur sich leise neigen,
als ging' der Herr durch's stille Feld.

Ich fühle mich wie neu geschaffen,
wo ist die Sorge nun und Not?
Was gestern noch mich wollt' erschlaffen,
dess' schäm' ich mich im Morgenrot.

Die Welt mit ihrem Gram und Glükke
will ich, ein Pilger, frohbereit
betreten nur als eine Brükke
zu dir, Herr, über'n Strom der Zeit!

The Primrose
Lovely flower, do you return so soon?
Greetings, messenger of spring!

More quietly than all the flowers of the meadow did your slumber,
Lovely, primrose, messenger of spring!

Spring Celebration
Sweet, golden day of spring!
Deep delight!
If a song were to reach to me,
Would it not succeed today?

So why take up work
At this time?
Spring is a great festival:
Let me rest and pray!

Song of the Lark
What a lovely sound is your song, O lark!
It rises, it swings aroung in bliss.
You take me away from here, I sing with you,
We climb through the clouds to the sun.

Morning Prayer
O wonderful, deep silence,
How lonely it still lies on the world!
The woods simply inclined quietly,
As the Lord passed through the still field.

I feel so newly created,
Where now is worry and need?
Of that to which I wanted to succumb yesterday
I am ashamed in the red of morning.

I, a pilgrim ready for joy,
want only to tread
As a bridge to you, Lord,
over the river of time!

Herbstlied
Holder Lenz, du bist dahin!
Nirgends, darfst du bleiben!
Wo ich sah dein frohes Blüh'n,
Braust des Herbstes banges Treiben.

Wie der Wind so traurig fuhr
Durch den Strauch, als ob er weine,
Sterbeseufzer der Natur
Schauern durch die welken Haine.

Wieder ist, wie bald, wie bald,
Mir ein Jahr dahin geschwunden.
Fragend rauscht es durch den Wald:
Hat dein Herz sein Glück gefunden?

Waldesrauchen, wunderbar
Hast du mir das Herz getroffen!
Treulich bringt ein jedes Jahr
Neues Laub wie neues Hoffen.

Autumn Song
Beloved spring, you are far away!
Nowhere are you allowed to remain!
Where I saw your joyful flowers,
Rage autumn's anxious urges.

How sadly does the wind run
Through the bushes, as if crying:
Dying sigh of nature
Looking through the wilting grove.

Once again, how soon, how soon
Has a year sped by me.
It rushes questioningly through the wood:
"Has your heart found its happiness?"

Rustling of woods, how wonderfully
Have you touched my heart!
Truly a new year brings
New leaves, and new hope.

Fancies II

6. **Lovers Love the Spring**
It was a lover and his lass,
With a hey, and a ho, and a hey no-ni-no,
That o'er the green cornfield did pass
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding,
Sweet lovers love the spring,
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey no-ni-no,
These pretty country folks would lie,
In the spring time, etc.

This carol they began that hour,
With a hey, and a ho, and a hey no-ni-no,
How that a life was but a flower,
In the spring time, etc.

And therefore take the present time,
With a hey, and a ho, and a hey no-ni-no,
For love is crowned with the prime,
In the springtime, etc.

7. **Winter**
When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipp'd, and ways be foul,
Then nightly sings the staring owl:
Tu-whit! To-who, a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings, etc.

8. **Dirge**
Fear no more the heat o'th' sun
Nor the furious winter's rages:
Thou thy worldly task hast done
Home art gone, and ta'en thy wages.
Golden lads and girls all must,
As chimneysweepers, come to dust.

Fear no more the frown o'th' great;
Thou art past the tyrant's stroke.
Care no more to clothe and eat;
To thee the reed is as the oak.
The sceptre, learning, physic, must
All follow this and come to dust.

Fear no more the lightning flash,
Nor th'all-dreaded thunderstone;
Fear not slander, censure rash;
Thou hast finish'd joy and moan.
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have,
And renowned by thy grave!

9. **Hark! Hark! The Lark**
Hark, hark! the lark at heaven's gate sings,
And Phoebus 'gins arise.
His steeds to water at those springs
On chaliced flow'rs that lies;
And winking Marybuds begin
To ope their golden eyes.
With everything that pretty bin
My lady sweet, arise!

University of Alberta Concert Choir, 2003 - 2004
Dr Debra Cairns, Conductor
Rob Curtis, Assistant Conductor
Ryan Kolodziej, Accompanist

Soprano
Catherine Benavides
Taryn Boston
Jennifer Bretzke
Louella Cassells
Janey Chan
Remi Do
Christina Hof
Jill Hoogewoonink
Erin Hooper
Erica Knutson
Brynn MacDonald
Janice Marple
Connie McLaws
Lyndsey Olsen
Erin Passmore
Laura Ritchie
Gillian Scarlett
Kirsty Strynadka
Meera Varghese

Alto
Alice Boyd
Lily Chan
Erin Currie
Jenn English
Bethan Franklyn
Tamara Guillaume
Marilyn Huston
Boram Lee
Brenda Lockmuller
Allison Schmidt
Amanda Koenig
Carolyn Pack
Sarah Prescott
Nicole Robertson
Elize Smit
Karen Steel
Stephanie Wong
Melody Yong

Tenor
David Archer
Tony Caruso
Nathan Létourneau
Charles Lin
Chris Misik

Bass
Montano Cabezas
Kyle Carter
Philip Chow
Ian Craig
Rob Curtis
Joel Delaney
Adam Ferland
William Fulton
Lincoln Ho
Jonathan Kilgannon
Ryan Kolodziej
Stewart Mawdsley
Rhett Taylor
Jason Thompson
Marcus Wasnea

Concert Choir Executive

President	Kyle Carter
Vice President	Bethan Franklyn
Treasurer	Sarah Prescott
Secretary	Lincoln Ho
Social Convenors	Connie McLaws
	Ryan Kolodziej

Upcoming Choral Events

Friday & Saturday,
December 19-20, 2003 at 8:00 pm
University of Alberta
Madrigal Singers and the
Edmonton Symphony Orchestra
Timothy Vernon, Conductor
Handel *Messiah*
Winspear Centre for Music
For ticket information, please call
the Winspear Centre for Music
Box Office at 428-1414

Saturday, January 31, 2004 at 8:00 pm
Master of Music Recital
Brendan Lord, Conductor
All Saints' Anglican Cathedral
Free admission

Sunday, February 29, 2004 at 8:00 pm
Doctor of Music Recital
John Wiebe, Conductor
featuring *Carmina Burana* by Carl Orff
Winspear Centre for Music
For tickets or more information
please call 432-6539

Saturday, March 6, 2004 at 6:00 pm
U of A Concert Choir's
Annual Dinner, Concert
and Silent Auction
Debra Cairns, Director
Chateau Lacombe (Crowne Plaza)
For tickets or more information
please call 492-2384

Saturday , March 13, 2004 at 6:00 pm
University of Alberta
Madrigal Singers
Annual Fund Raising Dinner Concert/Silent Auction
Leonard Ratzlaff, Director
Faimont Hotel MacDonald
For ticket and more information,
please call 492-5306

Friday, March 19, 2004 at 8:00 pm
University of Alberta
Jazz Choir: *Happnin'.*
Liana Bob, Conductor
Convocation Hall, Arts Building
Admission: $10/adult, $5/student/senior

Sunday, March 28, 2004 at 8:00 pm
University of Alberta Madrigal Singers
and **University of Alberta Concert Choir**
with **University Symphony Orchestra**
Tanya Prochazka Conductor
Works by Brahms, Strauss and Bruckner
Winspear Centre for Music
Admission: TBA

Thursday, April 1, 2004 at 8:00 pm
Master of Music Recital
Curtis Dueck, Conductor
Convocation Hall, Arts Building
Free admission

Sunday, April 4, 2004 8:00 pm
Doctor of Music Recital
John Brough, Conductor
Holy Trinity Anglican Church
Free admission

Upcoming Events

November
30 Sunday, 2:00 pm
University of Alberta Concert Band
Raymond Baril, Director
Po-Yuan Ku, Graduate Assistant Conductor

Featuring wind ensemble literature by Percy Grainger, Clifton Williams, Howard Hanson, Richard Wagner, Henry Fillmore, Roger Cichy and Ralph Vaughan Williams

30 Sunday, 8:00 pm
University of Alberta
Symphony Orchestra
Tanya Prochazka, Conductor
Bedrich Smetana Overture to the "The Bartered Bride" (" Prodaná Nevesta")
Niccolo Paganini Concerto No. 1 in D for violin and orchestra, Op.6
Soloist Guillaume Tardif
Hector Berlioz
Symphonie fantastique, Op. 14

December
1 Monday, 12:00 Noon
Music at Noon, **Convocation Hall Student Recital** Series. Featuring students from the Department of Music. Free admission

1 Monday, 7:30 pm
Grant McEwan and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An Evening of Big Band Jazz
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/student/senior, $10/adult
For tickets and concert information, please call 497-4436

1 Monday, 7:30 pm
The Mixed Chorus and the Faculty of Education Handbell Ringers will present *A Festival of Nine Lessons and Carols* with organists
Winspear Centre for Music
Tickets are available from the Winspear Box Office

4, Thursday, 8:00 pm
Doctor of Music Recital
Aaron Au, viola
and **Chamber Music guests**
Free admission

CANCELLED:
Saturday, November 29, 2003 at 8:00 pm
University of Alberta Madrigal Singers

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Studio 27

Recent Compositions
by U of A Student Composers
from the
Introduction to Composition Class
(Music 259)
of Dr Paul Steenhuisen
with
Roger Admiral, piano

Wednesday, November 26, 2003
at 4:30 pm

Program

DEPARTMENT OF
MUSIC

Program

PeNtiCIDE	John Taylor
Orion and Merope	Grant Bowering
Onde	Tony Caruso
krUHmble	Dominique Dubrûle
Move	Lily Chan
Conversations	Jen Reimer
Aura Hypnotica	Caleb Nelson
The Dead Sea	Katya Yushchenko
Sojourn	Luke Ertman
Myst	Meera Varghese

The Composition Area of the University of Alberta Department of Music maintains an email list for the distribution of information on upcoming events.

Examples include events such as Composer Forums, faculty and student composition concerts, as well as presentations by visiting or touring ensembles.

If you would like to be included on this email list, please contact Dr. Paul Steenhuisen (steenhuisen@ualberta.ca or 492-9165).

The Composition Area email list is for the above-mentioned purposes only, and is not shared.

Upcoming Events

November
26 Wednesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William H Street, Director
Program will feature works by Holst, Schuman, Piston, Tull and Dello Joio

27 Thursday, 7:00 pm
University of Alberta
Jazz Choir: *Happnin'*
Liana Bob, Conductor
Education Building room 1-115

28 Friday, 7:30 pm
Cello Masterclass
Friedrich Gauwerky
Studio 27, Fine Arts Building
General admission: $15

28 Friday, 8:00 pm
University of Alberta Concert Choir
Debra Cairns, Conductor
Program will include works by Pitoni, Kuhnau, Mendelssohn, Sandström, Kodály, Sirett, Johanson and others

30 Sunday, 2:00 pm
University of Alberta Concert Band
Ray Baril, Director
Po-Yuan Ku, Graduate Assistant Conductor
Featuring wind ensemble literature by Percy Grainger, Clifton Williams, Howard Hanson, Richard Wagner, Henry Fillmore, Roger Cichy and Ralph Vaughan Williams

30 Sunday, 8:00 pm
University of Alberta Symphony Orchestra
Tanya Prochazka, Conductor
Bedrich Smetana Overture to the ' "The Bartered Bride" ("Prodaná Nevesta")
Niccolo Paganini Concerto No. 1 in D for violin and orchestra, Op.6
Soloist Guillaume Tardif
Hector Berlioz *Symphonie fantastique, Op. 14*

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University of Alberta
Madrigal Singers

department of Music

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DEPARTMENT OF
MUSIC

University Symphony Orchestra
Final Competition

Tuesday, November 25, 2003 at 8:00 pm

Jury members: Dr Leonard Ratzlaff, Dr Jacobus Kloppers,
Dr Laurie Radford, Professor Tanya Prochazka

1.	**Jeremy Maitland, trumpet** (Bachelor of Music program, 4th year)	Concerto for Trumpet and Orchestra (1949) by Alexander Arutunian (b. 1920) Single Movement Work Accompanied by Roger Admiral
2.	**Trevor Sanders, guitar** (Master of Music program)	Concierto de Aranjuez (1939) by Joaquin Rodrigo (1901-1999) I. Allegro con spiritu II. Adagio Accompanied by Roger Admiral
3.	**Charles Lin, piano** (Bachelor of Music program, 1st year)	Concerto No. 3 in C Minor, Opus 37 (1800) by Ludwig van Beethoven (1770-1827) I. Allegro con brio Accompanied by Eleni Pappa
4.	**Po-Yuan Ku, saxophone** (Doctor of Music program)	Concerto for Saxophone and String Orchestra (1952) by Lars-Erik Larsson (1908-1986) I. Allegro molto moderato II. Adagio Accompanied by Roger Admiral

Intermission

5.	**Simo Eng, cello** (Bachelor of Music program, 4th year)	Concerto in B Minor, Opus 104 (1895) by Antonin Dvořák (1841-1904) I. Allegro Accompanied by Roger Admiral
6.	**Junelle Rayne, saxophone** (Master of Music program)	Rhapsodie Bretonne (1953) by Robert Barriller (b. 1918) Single Movement Work Accompanied by Roger Admiral
7.	**Laura Neeland, harp** (Bachelor of Music program, 1st year)	Danses sacrées et profanes (1904) by Claude Debussy (1862-1918) I. Danse sacrée II. Danse profane Accompanied by Elise Neeland
8.	**Bianca Baciu, piano** (Doctor of Music program)	Concerto No. 4, Opus 58 (1906) by Ludwig van Beethoven (1770-1827) I. Allegro moderato Accompanied by Henry Mokken

Convocation Hall

Arts Building, University of Alberta

DEPARTMENT OF
MUSIC

CONTEMPO

Monday, November 24 at 8:00 pm

RASCH (1990) — Franco Donatoni

Alfredo Mendoza, tenor saxophone
Junelle Rayne, baritone saxophone
Sean Patayanikorn, soprano saxophone
Po-Yuan Ku, alto saxophone

Horos (1994) — Howard Bashaw

Trevor Sanders, guitar
Toscha Turner, double bass

3 Songs on Poems by Gerrit van Achterberg (1984) — Henry Klumpenhouwer

Rondeau
Autodroom
Deja-Vu

Christian Bérubé, baritone
Laura Regier and Montano Cabezas, pianos

perseveration kids (1999) — Matthew Rizzuto

Roger Admiral, piano

Workers' Union (1975) — Louis Andriessen

Kristin Dahle, violin
Peter Sims, clarinet
Sheena Hyndman, trumpet
Po-Yuan Ku, baritone saxophone
Alfredo Mendoza, bass saxophone
Heather Hindman, piano
Jeff Donkersgoed, marimba
Court Laslop, percussion

Convocation Hall

Arts Building, University of Alberta

Noon-Hour Organ Recital

Featuring

Jonathan Kilgannon
Janet Chung
Philip Chow
Alice Boyd
Kevin Dill
Gary Tong

Monday, November 17, 2003
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events

Noon-Hour Organ Recitals
Mondays at 12 noon
January, 26, February 23,
March 8, March 29
Convocation Hall, Arts Building
University of Alberta
Admission is free

Monday, December 1, 7:30 pm
The Mixed Chorus and the Faculty of Education Handbell Ringers will present *A Festival of Nine Lessons and Carols* with U of A Faculty and student organists on Monday, December 1 at 7:30 p.m. in the Francis Winspear Centre for Music. Tickets are available from the Winspear Box Office

Program

Basse at Dessus de Trompette ou
de Cornet separe, en Dialogue — Louis-Nicolas Clérambault (1676-1749)

Eight Little Preludes and Fugues — Johann Sebastian Bach (1685-1750)
No. 4 in F Major, BWV 556
No. 6 in G Minor, BWV 558

Jonathan Kilgannon, organ

Postlude in D Minor — Johann Christian Heinrich Rinck (1770-1846)

Janet Chung, organ

From *Orgelbüchlein* — Johann Sebastian Bach (1685-1750)
Ich ruf' zu dir, Herr Jesu Christ, BWV 639
In dir ist Freude, BWV 615

Sketch in D Flat, Op. 58, No. 4 — Robert Schumann (1810-1856)

Philip Chow, organ

Noel X (from D'Aquin's book of Noels, pub. 1735) — Louise-Claude D'Aquin (1694-1772)

Prelude and Fugue in C Major, BWV 547 (1725) — Johann Sebasian Bach (1685-1750)

Alice Boyd, organ

From *Six Trios*, Op.47 (1900) — Max Reger (1873-1916)
No. 3 Canzonetta
No. 4 Scherzo

Kevin Dill, organ

Prelude and Fugue in E-Flat Major
("St. Anne"), BWV 552 (1739) — Johann Sebastian Bach (1685-1750)

Gary Tong, organ

N.B : Recording is not permitted without written consent from the performer(s).

Upcoming Events

November

20 Thursday, 1:30-3:30 pm
Piano Masterclass
Visiting Artist **Jean-Paul Sévilla**
Studio 27, Fine Arts Building
Free admission

21 Friday, 8:00 pm
University of Alberta Opera Scenes
Alan Ord, Director
Works by Mozart, Donizetti, Bizet, Moore and Rossini

25 Tuesday, 8:00 pm
University Symphony Orchestra Concerto Competition Finals
Free admission

26 Tuesday, 4:30 pm
Student Composers Concert
(Music 259)
Studio 27, Fine Arts Building
Free admission

26 Wednesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William H Street, Director
Featuring works by Holst, Schuman, Piston, Tull and Dello Joio

27 Thursday, 7:00 pm
University of Alberta
Jazz Choir: *Happnin'*
Liana Bob, Conductor
Education Building room 1-115

28 Friday, 7:30 pm
Cello Masterclass
Friedrich Gauwerky
Studio 27, Fine Arts Building
General admission: $15

28 Friday, 8:00 pm
University of Alberta Concert Choir
Debra Cairns, Conductor
Program will include works by Pitoni, Kuhnau, Mendelssohn, Sandström, Kodály, Sirett, Johanson and others

30 Sunday, 3:00 pm
University of Alberta Concert Band
Ray Baril, Director
Po-Yuan Ku, Graduate Assistant Conductor
Featuring wind ensemble literature by Percy Grainger, Clifton Williams, Howard Hanson, Richard Wagner, Henry Fillmore, Roger Cichy and Ralph Vaughan Williams

30 Sunday, 8:00 pm
University of Alberta
Symphony Orchestra
Tanya Prochazka, Conductor
Bedrich Smetana *Overture to the " The Bartered Bride" (" Prodaná Nevesta")*
Niccolo Paganini *Concerto No. 1 in D for violin and orchestra, Op.6*
Soloist Guillaume Tardif
Hector Berlioz
Symphonie fantastique, Op. 14

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Convocation Hall, Arts Building, University of Alberta
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FACULTY & *friends*

Patricia Tao, piano

Friday, November 14, 2003 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata in E-flat major, Op. 81a ("Les Adieux") — Ludwig van Beethoven (1770-1827)
- Das Lebewohl (Les Adieux): Adagio- Allegro
- Abwesenheit (L'absence): Andante expressivo
- Das Wiedersehen (Le retour): Vivacissimamente

Etude Fantasy (1976) — John Corigliano (b. 1938)
- Etude 1: For the Left Hand Alone
- Etude 2: Legato
- Etude 3: Fifths to Thirds
- Etude 4: Ornaments
- Etude 5: Melody

Intermission

From *Vingt Regards sur l'enfant Jésus* — Olivier Messiaen (1908-92)
- Le baiser de l'Enfant-Jésus

From *Années de Pèlerinage, troisième année* — Franz Liszt (1811-1886)
- Les Jeux d'eaux à la villa d'Este

Fantasy Pieces, Op. 116 — Johannes Brahms (1833-1897)
- Capriccio in D Minor : Presto energico
- Intermezzo in A Minor : Andante
- Capriccio in G Minor : Allegro passionato
- Intermezzo in E Major : Adagio
- Intermezzo in E Minor : Andante con grazia ed intimissimo sentimento
- Intermezzo in E major : Andantino teneramente
- Capriccio in D Minor : Allegro agitato

90.9 CBC radio

CBC Radio Two is pleased to share tonights performance with the rest of Alberta through broadcasts on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" Sundays at 12:06 PM on CBC Radio Two, 90.9FM in Edmonton.

Program Notes

Ludwig van Beethoven
b. Bonn~ baptized 17 Dec 1770
d. Vienna~ 26 March 1827

Sonata in E flat Major, op. 81a ("Les Adieux")
Exceptional technical difficulty and prodigious richness of invention marks the Sonata in E flat, op. 81a. The work, programmatic in nature, resulted with the departure of Beethoven's patron Archduke Rudolph, forced to leave Vienna before the advance of the Napoleonic army in May of 1809. Entering the dates of the archduke's departure and return in the score, Beethoven allowed the emotional progression of "farewell-absence-reunion" to determine the basic character of the three movements.

Although largely known by its French title, it was the publisher who gave the sonata the programmatic title, "Sonate caractéristique: Les adieux, l'absence et retour," an annoyance to Beethoven, who had structured the piece around its German title. Defined by its programme, the work is clearly more illustrative than most of its companions.

It grows from a single theme—the fateful figure announced in the first measure, which constitutes the phonetic equivalent of the three syllables of Lebewohl(farewell). Making the programmatic association even more clear, Beethoven wrote the syllables below the three corresponding chords. The moving and deeply significant exordium of the introductory Adagio outlines this motive in the falling horn-like figure. After a moment of suspense, the Allegro is roughly launched with a rocky descent. The 'Lebewohl' motive serves in effect as a *cantus firmus*, not only pervading the opening Allegro but also serving as a structural device throughout the sonata. Underlined by constant interval of a second, the movement is tense in atmosphere, ending with softly overlapping 'Lebewohl' phrases.

Processional in character, 'Abwesenheit' (absence) recalls passages from C.P.E. Bach, for whom Beethoven had deep admiration. A consoling cantabile section in the major key offsets the pathos of restlessly shifting minor keys and destabilizes any expectations of introspection that could be associated with the movement. A sudden chord, serving as a veritable musical exclamation mark, launches the Finale, marking the moment of reunion.

Emerging in a rush of arpeggios, the finale, 'das Wiedersehn' (reunion), clearly celebrates the joyful feelings of being reunited. Transforming the 'Lebewohl' motif from the first movement into scintillating figuration, the finale not only embodies the outcome of the overall narrative progression of movements but also acts as a dramatic culmination of the entire work. Delaying the completion of the exuberant finale until the actual return of the Archduke, Beethoven had genuine cause for celebration and a reason to immortalize their friendship through a work of art.

John Corigliano
b. New York~ 16 February 1938

Étude Fantasy
Composed in 1976, the Étude Fantasy originated in Corigliano's curiosity about the music of some famous predecessors: why have composers traditionally favored the left hand? The result was a suite of etudes in the form of a fantasy in which Corigliano derives the music

"from the limits and possibilities of the left hand, later reworked to exploit other pianistic skills." Indeed the work is rich with formal unity while providing opportunity for dazzling display for the performer, who is faced with treacherous stretches of virtuosity.

Five intertwined etudes use the same material, as the interval of a second and its inversions and expansions are used both melodically and in building the work's harmonic structure. The first etude begins with a six-note row, which grows to a furious climax before finally yielding to the second etude—a study in legato playing. Simply entitled "Legato," it is dominated by melody, as melodic interest surfaces with the constant crossing of its contrapuntal lines cross, while both hands slowly move downward.

With his title "Fifths to Thirds," Corigliano describes the technique involved in the third etude, as relentless fifths and thirds are played by only two pairs of fingers. Through the virtuosity of crossed hands, the melody emerges in the top voices.

"Ornaments," is a study of just that as trills, grace notes, tremolos, glissandos, and roulades are added to the opening material of the first etude. Later developing into a frenetically charged *scherzando*, the first four notes seen in the third etude reappear as the left hand plays alternates with the right hand in what Corigliano describes as "rapid thrusts."

The final etude, a study in melody, requires the performer to isolate the melodic line amidst the surrounding filigree. The works ends quietly with the opening row, now heard in retrograde and further attended by a mournful two-note ostinato.

Olivier Messiaen
b. Avignon~10 Dec 1908
d. Paris~28 April 1992

"Le Baiser de l'Enfant-Jésus" from *Vingt Regards sur l'Enfant-Jésus*
Composed for Yvonne Loriod, a gifted performer with prodigious technique, *Vingt Regards sur l'Enfant-Jésus* (Twenty contemplations of the child Jesus) was premiered on 26 March 1945. The cycle of twenty pieces, taking over two hours to perform, is considered Messiaen's greatest work for piano and stands as one of the most challenging pieces in the keyboard repertoire.

As the title suggests, the cycle involves the contemplation of the baby Jesus by God the Father, the church, the Holy Spirit, the virgin, angels, wise men, and immaterial of symbolic entities including time, the star, the cross, and silence. Although Christian symbolism is of prime importance here and in other works written between 1928 and 1944, in Messiaen's view the work is theological rather than mystical.

"Le Baiser de l'Enfant-Jésus," (The kiss of child Jesus) the fifteenth piece in the cycle, is the most well known. It, like the whole cycle, is programmatic in nature. Messiaen provides this information about the movement: "at each communion, the child Jesus sleeps with us near the door; then he opens it onto the garden and throws himself into the light to kiss us." The development of this idea structures the piece in several sections.

Characterized by its slow and mysterious tone, 'theme of God' opens the piece, here treated as a berceuse and denoting the child Jesus sleeping. This theme is not only important to the structure of this movement, but is also one of three themes that recur throughout the whole cycle, thus providing unity to the entire work.

Increasingly ornamented garlands reminiscent of Chopin constitute the second section, 'le jardin' (the garden). 'Les bras tendus vers l'amour' (arms stretched out toward love) can be recognized by its quicker tempo and passionate tone. Building to an almost unbearable intensity, the fourth section marked "le baiser" (the kiss) is Messiaen's musical depiction of a picture of the "Christ-child leaving his mother's arms to embrace Sainte Thérèse of Lisieux." Returning to the style of Chopin, the 'theme of God' heard in the opening accompanies the final section, 'l'ombre du baiser' (shadow of the kiss).

Franz Liszt
b. Raiding, (Doborjan)~ 22 Oct 1811
d. Bayreuth~31 July 1886

"Les Jeux d'eaux à la Villa d'Este" from *Années de Pèlerinage, Book III*
While Liszt was undoubtedly the pre-eminent piano virtuoso of the Romantic, excelling in displays of pianistic brilliance as both a performer and composer, the piano works of his later years move away from the old pianistic glitter. Liszt was now writing for himself and no longer for the public. Composed between 1877-82, "Les jeux d'eaux à la Villa d'Este," one of seven pieces in Book III of *Années de Pèlerinage* (Years of Pilgrimage), reflects this shift in compositional style. The collection is part of the late piano works composed in the last fifteen years of Liszt's life when he had emerged from semi-retirement in Rome and was traveling extensively.

Symmetrical in construction, *Années de Pèlerinage* opens and closes with religious pieces. Two funeral movements that surround the central "Les jeux d'eaux à la Villa d'Este" further complete this symmetry. Translating the spectacular sight of the fountains at the Villa d'Este into music, "Les Jeux d'eaux à la Villa d'Este" (The Fountains at the Villa d'Este) is the best known piece in the collection.

Highly impressionistic in style, the work proved to be a model for later compositions such as Ravel's "Jeux d'eau" and Debussy's "L'Isle joyeuse." Rippling broken chords in sevenths and ninths, which open the work, evoke images of running water, while extended passages in tremolo chords convey a contrasting form of water movement.

Even with the evocation of water, Liszt does not neglect the religious element, by this time very important to the composer. Near the middle of the score, Liszt quotes in Latin, St. John's Gospel: "But whosoever drinketh of the water that I shall give him, shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life." With these words, Liszt draws together the images of water and its symbolic impact within Christianity.

Brahms
b. Hamburg~ May 1833
d. Vienna~ 3 April 1897

Fantasias, op. 116
Composed between 1891 and 1892, the varied character of the seven pieces that comprise Brahms's op. 116 bear a deeply personal tone. Calling them 'lullabies of my grief,' they reflect the sorrow felt by Brahms, who had recently lost his sister as well as his close friend Elizabeth von Herzogenberg. Not surprisingly, then, the collection expresses deep sorrow and at times emotional intensity.

The set opens with a capriccio in D minor, whose relentless displacement of the strong accent to the third beat, gives an effect of breathlessness and defiance. The contrasting *pp* section alternates the second subject between the left and right hands while still maintaining the displaced accent. A return to the opening subject finishes the piece with the same defiance that was hurled upon the listener in the opening.

The intermezzo in A minor (no. 2) is peculiarly sad in its plaintive tone. Static in its approach, it does not display deep emotion in any traditional way: there are no displays of passion and a definitive climax is absent. Yet, it is intense with the sense of longing and a yearning for fulfillment created in its reserved approach.

Passionate in its youthful ardor, the capriccio in G minor (no. 3) at once arrests the attention, containing the breadth of the early sonatas. Energetic and bursting with the desire to move forward, it is better known than many of its companions.

Originally called a 'nocturne' by Brahms, the intermezzo in E major (no. 4) is surely one of the most peaceful of pieces. Improvisatory in style, the lovely, tender melody grows out of a simple triplet figure grows. A warmer melody rising out of the quiet of the *pp* section is further enriched by a left hand. New harmonic fullness in the recapitulation ends the piece in a dreamy haze.

The closing capriccio, also in D minor (no. 7), not only tonally closes the collection in the key in which it began, but also shares the agitation heard in the opening movement. The contrasting cantabile section, in A minor, marks a sudden shift in mood. It is a temporary respite, however, as the wildness of the opening returns in its original form further marked by the coda, which rapidly transforms the theme into swift pulsating chords that grow in excitement until their *fortissimo* goal in the tonic is finally realized.

Notes by Deanna Davis

Patricia Tao joined the U of A faculty in 2002. Performed for 10 years as pianist of the Guild Trio. Tours in Europe as "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artist's Community Concert series. Residencies at the Tanglewood Music Center and the University of Virginia. Live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers, including William Bolcom, Harvey Sollberger, and Sheila Silver. Has recorded on the CRI label. Solo CD for Arktos to be released in fall, 2003.

Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Principal teachers were Leonard Shure, Gyorgy Sebok, and Gilbert Kalish. Chamber music studies with Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Has also taught at Western Washington University and the University of Virginia.

Upcoming Events

November

15 Thursday, 10:00-12:00 noon
Violin Masterclass
with Visiting Artist **Corey Cerovcek**
Fine Arts Building 1-29
General admission: $15

16 Sunday, Concert I: 4:00 pm
Pre-concert talk at 3:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer

16 Sunday, Concert II: 8:00 pm
Pre-concert talk at 7:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer

17 Monday, 12:00 pm
Noon Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta.
Free admission

20 Thursday, 1:30-3:30 pm
Piano Masterclass
Visiting Artist **Jean-Paul Sévilla**
Studio 27, Fine Arts Building
Free admission

21 Friday, 8:00 pm
University of Alberta Opera Scenes
Alan Ord, Director
Works by Mozart, Donizetti, Bizet, Moore and Rossini

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(Music 259)
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Free admission

26 Wednesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William H Street, Director

27 Thursday, 7:00 pm
University of Alberta
Jazz Choir: *Happnin'*
Liana Bob, Conductor
Education Building room 1-115

department of Music

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University of Alberta

NEW MUSIC SERIES

Molinari String Quartet
and
Marie-Danielle Parent, soprano

The Complete String Quartets
by R Murray Schafer

Sunday, November 16, 2003

Concert I	**3:00 pm**	**Pre-concert Talk**
	4:00 pm	**Concert**
Concert II	**7:00 pm**	**Pre-concert Talk**
	8:00 pm	**Concert**

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Concert I

Program

String Quartet No.1 (1970)

String Quartet No. 2 Waves (1976)

Intermission

String Quartet No. 3 (1981)

String Quartet No. 4 (1989)
Marie-Danielle Parent, soprano

Concert II

Program

String Quartet No. 5 Rosalind (1989)

String Quartet No. 6 Parting Wild Horse's Mane (1993)

Intermission

String Quartet No. 7 with obbligato soprano (1998)
Marie-Danielle Parent, soprano

String Quartet No. 8 (2000-01)

Program Notes

R Murray Schafer The Complete String Quartets
Since its founding in 1997, The Molinari Quartet has regularly performed Schafer's various string quartets so that audiences may better familiarize themselves with this music, and also because they are convinced that these works form one of the major string quartet cycles of the 20th century. Performing in concert and recording all eight of Schafer's string quartets proved a momentous experience for the Molinari Quartet.

In working on this body of works with the composer, the Molinari Quartet was in effect retracing the steps of nearly thirty years of musical creation. Yet what most struck the musicians was the great sense of unity that arises from these eight quartets. Indeed, more than a set of isolated works, Schafer's eight string quartets can be viewed as a single work in eight movements. Close thematic and scenic relations bind these works together in the most remarkable way. But above all, they continually evince a distinct spirit, and a highly personal energy and lyricism run through the entire set. With this quartet cycle, Schafer achieves that impossible synthesis of unity and diversity, of rigour and fantasy as well as of lyricism and rhythmic interplay.

R Murray Schafer's eight string quartets hold a privileged position in his output and are considered as ranking among his most important works. The breaking-up of traditional forms, the integration of multiple sound sources and the mobility of musicians (Nos. 2, 3, 4 and 7), vocal effects (No. 3), the contribution of a pre- recorded tape source (Nos. 4 and 8) and even of extra musicians (Nos. 4 and 7), of T'ai Chi movements (No. 6) or of percussion (Nos. 5 and 7) are among the innovative elements that can be found in these quartets. These extraordinary features never eclipse Schafer's music, however, for the eight quartets are, by their purely musical qualities, of great intensity and great beauty.

String Quartet No. 1
Composed in Vancouver and Toronto, April- May 1970.
Commissioned by the Purcell Quartet.
Premiered by the Purcell Quartet in Vancouver on July 16, 1970.
1980 Arthur-Honegger Prize.

Written in 1970, the first quartet is the work of a young and fiery composer whose musical language already manifests a strong personality and much originality. As early as this first work, the foundations are laid for Schafer's writing for string quartet. It contains long unison sequences by all four instruments, catchy rhythmic motives, dramatic intensity, powerful lyricism, songful violin strains and the expressive use of quarter-tones and glissandi. Schafer's metrical structures are at times absolutely precise and unequivocal, at times marked by wondrous freedom and breadth. Written timings acting as guides for duration allow for this type of "controlled" freedom.

The first quartet opens with a section of uncommon intensity, lasting over four minutes. The four instruments are commingled, and each one tries as best it can to free itself from the clutches of the group. Finally it is the second violin that breaks loose, and this rift leads to a calmer, more lyrical section. Full of tranquility, this section comes as a surprise. After some hesitation (quarter- tone glissandi), the first violin starts up on a strain over a microtonal sequence of eight notes within a half-tone interval, played by the other instruments. An expressive dialogue between the violins frames the two microtonal sections, the second of which is adorned with chromatic scales by the first violin. Then commences a rhythmic interplay giving the impression of clocks increasingly out of phase with each other. This interplay between the second violin and the viola shows that the instruments are no longer quite bound together, and that the breach has become inevitable. However, the four instruments then converge anew for a long unison sequence starting pianissimo and with hesitation. Each musician attempts once again to free himself from the clutches of the group, as if trying to jump from a train speeding ever more out of control. A new cleft leads to the coda, which takes the form of snapshots recalling the various episodes of the quartet.

String Quartet No. 2 Waves
Composed at Monteagle Valley, Ontario, January- October 1976.
Premiered by the Purcell Quartet in Vancouver on November 24, 1976.
1978 Jules- Lèger Prize for new chamber music.

"No one can step into the same river twice."
HERACLITUS

The second quartet was inspired by the work of the World Soundscape Project in which Schafer studied the acoustic phenomena of natural and urban environments. This quartet is subtitled Waves, and depicts the rhythm of the breaking and backwash of the waves on the Atlantic and Pacific coasts of Canada. Schafer's research has shown that the rhythm of the waves is always asymmetrical but that the time elapsed between them is almost always between six and eleven seconds. The structure and rhythm of the second quartet are based on this nautical time span. An impressionistic work replete with subtleties, the second quartet contrasts greatly with the first. Although the composer assures us that the

music in this quartet is non- descriptive, one feels when listening to Waves the subtleties and murmuring of calm waters as well as the might and the surging of waves on the high seas.

Eloquently rich and refined, the quartet's textures are very impressionistic and always seem to rush forward in ever-changing transformations. Schafer's writing is evocative of fluidity, using, for example, motives that intertwine, dissolve, burst forth and disperse. The many motives that run through the work are constantly reintroduced under new rhythmic guises, with new dynamics and new tempos. Like a modern Heraclitus, Schafer evokes the unceasing motion of water through dynamic undulations of crescendos and diminuendos, and through continually variegating motives. Like the natural rhythm of the waves, this quartet unfolds a succession of six- to eleven- second cycles. The spatial movements of the players begin only in the final minutes of the second quartet. Moreover, the physical position of the instrumentalists at the end of the work is the same as will be found at the beginning of the following quartet.

String Quartet No. 3
Composed at Monteagle Valley, Ontario, June 1981.
Commissioned by the Canadian Broadcasting Corporation for the Orford String Quartet.
Premiered by the Orford String Quartet in Boston on September 30, 1981.

The third quartet is a work filled with contrasts and is of great dramatic power. It is the only one of Schafer's eight quartets written in three movements. The work opens on an extended cadenza by the cellist, who is alone on stage. Built around the note A, this section is very dramatic and brings out microtonal frictions. These produce very powerful pulses when the tension between two notes is at its peak. Gradually, a melodic phrase emerges from the ascendancy of the tonal pole of A. Appearing alternately from the wings and from behind the audience, the two violins and the viola play highly contrasting and non-convergent passages, as though the instrumentalists were playing for themselves instead of with the group. Indeed, the writing in this movement is very horizontal and the various parts are always independent of each other. The movement ends when the four string players are finally reunited on stage, in the traditional quartet layout.

The central movement has great emotional and dramatic impact. The attack of notes and accents are reinforced by vocal effects that bring to mind karate cries (bí, djí, dzi). Schafer also insists the musicians yell out other sounds to the rhythm of the music (ba chi, om ba, da ba). Energy, strength and endurance are all required to carry through this movement, whose drama occasionally takes a comic turn.

The unisons and mystic calm at the start of the last movement are in striking contrast to the previous music. The spellbinding quarter-tones create here a very moving meditative atmosphere. The gradual breaking up of the unisons and the exit of the first violin shroud the end of this stunning string quartet in ponderous mystery. Indeed, it is in this conclusion that Schafer introduces what he calls "phantom sounds," which leave the listener wondering as to the actual end of the work. Do we really hear the first violin's notes D- C- A, or do we only have the impression we hear these sounds conjured up by our memory?

String Quartet No. 4
Composed at Indian River, Ontario, finished on January 5, 1989.
Commissioned for the 20th anniversary of the Purcell Quartet thanks to the support of the Canada Council for the Arts and of Mr. and Mrs.Dr. Roland Bowman.
Premiered by the Purcell Quartet with Margarita Noye, soprano, and Joan Blackman, violin, in Vancouver on April 18, 1989.

After a seven-year break from string quartet writing, Schafer took up the pen again thanks to a commission from the Purcell Quartet. Begun at the end of 1988 and finished in January 1989, this work rekindles and integrates elements from his important trilogy Patria. The quartet opens on mysterious chords that underpin the first violin's initial strains from backstage. After this very lyrical beginning, dramatic tension mounts as the trio executes brilliant unison passages. The first violin then finally appears onstage to launch the dialogue. Calmness briefly returns before the lively and rhythmical outburst of the work's second section, reminiscent of Shostakovich. Here, brilliant upsurges, ostinatos, glissandos and cascading pizzicatos express joie de vivre and happiness. The formal layout of this section is A - A I: the components of the first part are modified, developed and presented in new succession.

The premature death of his friend, the renowned poet, bp Nichol, influenced Schafer in the composition of this quartet. Not long before his death, Nichol had participated in the great cycle Patria, and had acted in the capacity of announcer. To honour his memory, Schafer integrates one of the themes played by Nichol into his quartet. The third section is heralded by three violent aggregates of dissonant chords, like blows dealt by fate. After such commotion, could the mysterious, introspective music that follows represent the composer's meditation on the death of his friend? In any case, the emotion here is very real.

At the end of the work, when accompanied by the quartet's harmonics a voice and a violin sound from backstage, the atmosphere becomes unreal— as if these voices were reaching us from the hereafter. We will leave the composer to conclude on the subject: "Another influence for the voice is perhaps E. T. A. Hoffmann's story, The Cremona Violin (Rath Krespel) in which a mad violinmaker has a daughter with a beautiful voice whom he never allows to sing. When she does so one night, she dies, and at the moment of her death her father's Cremona violin cracks. She had been the soul of the instrument. The singer will return again in the seventh quartet as an insane apparition."

String Quartet No. 5
Composed at Indian River, Ontario, finished on October 4, 1989.
Commissioned for the 25th anniversary of the Orford String Quartet
by Stan Witkin and the Ontario Arts Council.
Premiered by the Orford String Quartet in Toronto on December 17, 1989.

Schafer's fifth string quartet was commissioned by the Toronto businessman Stan Witkin as a gift to his wife Rosalind for her fiftieth birthday. Written as a continuation of the fourth quartet, the present work opens with the exact final phrase of the former and resumes its lyrical qualities. At times very romantic and sensuous in nature, this work, subtitled Rosalind, also delivers very lively and entrancing sections with layers of complex rhythms. The great variety of interplay between different moods and the speed with which the episodes follow each other distinguish this quartet from the previous ones.

In December 1999, the composer disclosed in Montreal his intentions concerning the fifth quartet: "My main preoccupation was to write a work that conformed to what I might call existential time. What do I mean by that? I mean the passage of time as we experience it between a cup of coffee and a toothache. Everywhere in our lives time is structured for us. Music is also one of the structures; rhythms, meters, tempi, forms, movements— there is an artificiality about all of them when it comes to our mood changes. I wanted to create a work that modulated from one state to another without the listener being able to put a finger on the precise moment when things changed. For a young composer, bridging from one idea to another is the hardest thing to achieve. It is easy to get ideas; it is hard to fuse them. The ability to create undetected modulations from state to state is still, for me, the mark of the greatest composer; and it is strange that this is so difficult to achieve when we realize that life flows exactly in this way."
The two main themes of the quartet are taken from Patria, Schafer's cardinal work. These are the wolf theme, a free musical transcription of the animal's howl, and Ariadne's theme, whose amplitude gives it a lyric character. The latter theme, incidentally, weaves like Ariadne's thread through many of the quartets, and always assumes particular significance. These two themes are varied and even juxtaposed throughout the fifth quartet. The shimmering sound of the crotale played by the members of the quartet at the very end of the work produces a striking effect at precisely the moment when we hear Ariadne's theme for the last time.

String Quartet No. 6
Parting Wild Horse's Mane
Composed at Indian River, Ontario, finished on March 3, 1993, copied and revised on April 13, 1993.
Commissioned by Michael Koerner, the Canada Council for the Arts and the Canadian Broadcasting Corporation for the Scotia Festival.
Premiered at the Scotia Festival by the Gould String Quartet in June 1993.

The sixth quartet borrows its form, structure and impetus from the series of 108 movements of the Chinese martial art T'ai Chi. In this quartet, the bonds that unify Schafer's quartet cycle are more present than ever. Indeed, nearly all the musical material of this quartet is taken from the five previous quartets— quite an amazing feat! Only one new theme appears: that of the forest. The theme is called Tapio and is of a catchy rhythmic character. It will be repeated and developed abundantly in the seventh quartet. As an example of Schafer's great mastery of compositional technique, note that in several episodes of the sixth quartet, the four instrumentalists simultaneously play passages taken from five different quartets!

The source of inspiration for this quartet is the Chinese martial art of T'ai Chi, an exercise in mental as well as physical gymnastics. Those who practice it acknowledge its many beneficial effects, such as increased concentration, stress reduction, greater flexibility and better coordination and balance. The movements of T'ai Chi are generally slow. The sixth quartet borrows and integrates into the music the characteristic spirit of T'ai Chi. Following the composer's prescription, the work can be performed with or without the participation of a T'ai Chi master who executes the Chinese gymnastic movements in synchronization with the music. There is no redundancy however between the intensity of Schafer's music and what can be observed of the T'ai Chi master's movements. For instance, great musical energy can correspond to extreme physical restraint. The complete sequence of T'ai Chi involves 108 movements, 58 of which are different. The quartet follows the same pattern, with 108 sections based on 58 distinct ideas, themselves stemming from common themes. The manuscript score of the quartet clearly identifies each of the 108 sections by the name of the Tai Chi movement in Chinese and English.

The fluidity of this quartet's music is remarkable. Its momentum is never hindered thanks to the subtle transitions Schafer provides between the various sections. Since all the music is borrowed from the former works, we encounter in it all the rhythmic vigor, the flights of lyricism, the compositional mastery, the freedom of inflection and the rich imagination so characteristic of Schafer.

String Quartet No. 7 with obbligato soprano
Composed at Indian River, Ontario, finished on December 15, 1998.
Commissioned by the Molinari Quartet with the support of Canada Council for the Arts, Radio- Canada (Montreal), and the Canadian Broadcasting Corporation (Toronto).
Premiered in concert version by the Molinari Quartet and soprano Nathalie Paulin in Ottawa on May 4, 1999.
Premier of the stage version by the Molinari Quartet and soprano Marie- Danielle Parent in Montreal on December 11, 1999.

A musical work at once violent and gentle, effervescent and static, expressing both distress and joy, this quartet with obbligato soprano distinguishes itself from Schafer's other works by its profound break with conventional string quartet writing. The formal innovations in this work are apparent in the many solos, duets, trios, quartets and quintets that allow for unique and original sound effects. More than in any of the previous quartets, spatial unity has ceased to exist. The stage, backstage area, wings and aisles are as many places from whence the music comes forth. The music moves. A special harness was even contrived so the cellist could move about while playing. This opening up of the playing area serves to enhance the spacing and remoteness of sounds, quadraphony, minute time-lags and staging.

Despite the formal upheaval, the seventh quartet nevertheless maintains close ties with the entire corpus. The work's first phrase played by the cello and the viola is a reprise of the sixth quartet's very beginning. A dramatic entry of the first violin follows, declaiming a dissonant variation of Ariadne's theme. Shortly after, the return of the Tapio theme is easily recognizable, and will become obsessive throughout this quartet. These highly apparent quotes must not mislead us, though; each new work proposes a fresh reading and an enrichment of the musical ideas from the previous quartets. Everything leaves its mark: new material is repeated in novel guise, fresh ideas foster our understanding of familiar motives, all the "sound matter" imposes itself with a quasi-organic necessity. This perpetual variation of common material constitutes in our opinion Schafer's "musical signature" of sorts.

An obbligato soprano and the colourful sounds of percussion instruments (woodblock and cheng cheng) are here added to the classic string quartet. The structure of the seventh quartet has the string quartet as an entity alternate with the soprano's interventions. However, when the soprano sings, the quartet finds itself obliged to act as accompanist. The many interruptions imposed by the soprano upon the quartet and her strange comments (the texts of which are taken from the diary of a schizophrenic woman) clip the wings of the strings, who reassert themselves only in the absence of the singer. At the end of the work, the five musicians find themselves on stage together for the first time and endow us with brilliant and unifying music. The meeting of two great artists, R. Murray Schafer and Guido Molinari, bestowed this quartet with an important visual element. The four primary colours so dear to Molinari are each associated with a musician and colour their individual musical lines. The red of the first violin represents fire, the blue of the second violin symbolizes water, the green of the cello is that of Tapio— the Forest Spirit of the Finnish Kalevala legends— and the yellow of the viola is the symbol of light. The composer explains the particular role of the soprano: "I didn't want to write a piece in which the singer sits around while the quartet plays three movements and then joins them for a glorious finale. In trying to find her role in the work I began to think of her colour (white). It symbolizes purity, but it is also the colour

of hospitals and therefore illness, and in ancient China it was the colour of death and funeral processions. The fortuitous discovery of some texts by an anonymous schizophrenic woman in a mental asylum gave me the solution: the singer would come and go throughout the music as an intruder, singing texts that are simultaneously sexual, musical and absurd." For the work's complete staged version, Guido Molinari created paintings and sculptures integrated into the performance of the quartet.

The Molinari Quartet wishes to thank the Cirque du Soleil for its support in sponsoring the making of the costumes by designers Yso and Denis Gagnon.

Text sung by the soprano in Schafer's 7th Quartet

Texts of a Schizophrenic Woman

1.
Moan if you will
and steel and groan and cry
soar and zoom
you chugging flame
grind and roll
bring us closer, closer, closer ...
But do men know when you ask them?
They say it's streamlined ... it shines...
and it goes like a bat out of hell
a bat out of hell
a bat out of hall.

2.
And why did William Shakespeare write?
I ask you.
A simple thing ... he lived.
Each song should be as beautiful as mine
each voice should ring as clear
but dark and evil years
good and evil years
evil and good years
are pulsing, whirling, rolling, lagging,
tossing, crying, singing, singing, singing ...

3.
Thanks for tossing the crystal brambles my way sir,
they may come in handy,
so thank you, thank you ...
It wouldn't have been the same if you had analyzed
It wouldn^"t have been the same if you had criticized
It wouldn't have been the same if you and I had our noses in the earth
If you and I were music ... real music...
I could explain.

But we must wait for that, I mean the
music...
when each note is weighed
when emotions are expressed carefully by
contrapuntal -
however in the meantime just an ordinary
thanks.
By the way I like your nose.

4.
Contemplate
contemplate
Music, you're coming near
music, I wait for you
stealing softly, harmoniously ...
while others lie dreaming and wait
I hear your note- like footsteps everywhere
beating, beating, beating, beating,
stir those jarring atoms
I want music
I want to sing.

From the collection of Miss Marion Kalkmann, Director of Nursing,the Neuropsychiatric Clinic, University of Illinois. Published in L. Moholy- Nagy, Vision in Motion , Chicago, 1947, p. 323.

String Quartet No. 8
Composed in Munich from February 24 to March 15, 2000, and revised at Indian River from September 17 to October 12, 2001.
The work was commissioned for the Molinari Quartet by Ellen Karp, Bill Johnston and Paul Karp-Johnston to celebrate the 50th wedding anniversary of Fred and May Karp.

The work was commissioned to celebrate the 50th wedding anniversary of Fred and May Karp. This request inspired a structure in two parts. The first movement depicts the high energy and spirits of youth, while the second is a lyrical meditation, evoking the lovers' look back on their past together. The Quartet No.8 was written during the same period as Patria VIII: The Palace of the Cinnabar Phoenix and bears similarities with that opus. The Cinnabar Phoenix is a bird one could relate to the Firebird and which holds a message for peace in various legends from Persia and China. In Patria VIII, set in the T'ang Chinese dynasty (618-907), the Phoenix is sent by the gods to inhabit a palace where it will bring harmony and peace. The first movement of the Eighth quartet starts with the work's overall generative motive, consisting of a fourth and a third (D,G,E,G). This figure is expressed by the second violin and the viola against harmonic glissandi. One will hear in this beginning an echo of the very last sounds from the 7th quartet. A bird call, diferent from that of the Phoenix, is played by the violin immediately after.

An extensive kinetic development makes way for another free and rhapsodic violin solo, itself followed by a brief reference to the motive B flat A C B (on Bach's name) that permeates the second movement. The first movement is imbued with a Chinese motive pastiche, extracted from Patria VIII. This figure turns into a haunting ritornello, deliberately meant by the composer to be youthful or even childish. The nocturnal quality of the second movement has been encountered before in Schafer's quartets. Two string quartets are merged, one being pre-recorded while the other performs live. This duplication allows the composer to play with echo and distance, thus expanding the spatialization effects he has explored in previous quartets. Attention might be drawn to some of its features: the transposed name of Bach (D flat C E flat D)which becomes the basic material of the entire movement, the pulsating pizzicati moving back and forth from the pre-recorded to the live quartet, the sharp contrast created by the middle section, marked "with great excitement," the reappearance of the Chinese motive and finally the opposition between rhythmic freedom and the pulsing ostinati.

Note : The Molinari Quartet pre-recorded the part of the second quartet in the second movement with the ATMA Classique recording label.

Translation of program notes for quartets No. 1 to 7 by Jacques-André Houle.
The translation for notes of quartet No. 8 by Marc Hyland.

R Murray Schafer
Born in Sarnia, Ontario in 1933 Murray Schafer has won national and international acclaim not only for his achievement as a composer but also as an educator, environmentalist, literary scholar, visual artist, and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as Loving (1965), Lustro (1972), Music for Wilderness Lake (1979), Flute Concerto (1984), and the World Soundscape Project, as well as his twelve-part "Patria" music theatre cycle. His most important book, The Tuning of the World (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of "soundscape" unifies most of his musical and dramatic work, as well as his educational and cultural theories. His other major books include E.T.A. Hoffmann and Music (1975), Ezra Pound and Music (1977), On Canadian Music (1984), Voices of Tyranny: Temples of Silence (1993), and The Thinking Ear: On Music Education (1986). He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

R Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music. Through his unique explorations of the relationships between music, performer, audience and setting, he has expanded the potential and appreciation of music and its place in the arts and culture of his time. Many of his compositions and writings stand as landmarks in the evolution of music and its communication in the twentieth century.

In awarding R Murray Schafer the Glenn Gould prize, Yehudi Menuhin said of him: "His is a strong and benevolent, a highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today".

The Molinari String Quartet
Acclaimed by the public and the Canadian critics since its foundation in 1997, the Molinari Quartet has given itself the mandate to perform works from the 20th and 21st centuries repertoire for string quartet, to commission new works and to initiate discussions between musicians, artists and the public.

Recipient of seven Opus Prizes awarded by the Quebec Music Council to underline musical excellence on the Quebec concert stage, the Molinari Quartet is described by the critics as an "essential" and "prodigious" ensemble, even "Canada's answer to the Kronos or Arditti Quartet".

The Molinari Quartet was heard twice as soloist with the Montreal Symphony Orchestra under Charles Dutoit and was invited to perform in numerous concert series and festivals.

The Molinari Quartet is the only quartet to have to its repertoire R. Murray Schafer's eight string quartets and its recordings on the ATMA Classic label have received international critical acclaim.

In October 2001, the Molinari Quartet launched its First International Competition for Composition. Two hundred and twenty-two (222) new strings quartets from thirty- nine (39) countries were received. The concert of the winning works was recorded by the ATMA Classique label. The Second International Competition for composition was launched in May 2003.

Olga Ranzenhofer, first violin
Olga Ranzenhofer graduated with an Artist Diploma from the University of Cincinnati after studies with the renowned professor Dorothy DeLay and members of the LaSalle String Quartet. Principal second violin of the Orchestre Métropolitain from 1989 to 2001, Olga Ranzenhofer founded the Molinari String Quartet in 1997. She has been the concertmaster of the Société de musique contemporaine du Québec since 1994 and held the same post with the Montreal Chamber Orchestra from 1987 to 1995. She has participated in many concert tours and recitals, television and radio broadcasts and compact disc recordings in Canada, the United States, Europe and Asia. She was also a member of the Morency String Quartet from 1987 to 1997.

Olga Ranzenhofer is recognized as a leader in contemporary music in Québec and has commissioned many works for violin and piano and for string quartet. The Quebec Music Council rewarded her with the 1999-2000 Personality of the Year Award, and with the 2000-2001 Article of the Year Award for Iles de la Nuit, Parcours dans l'|uvre pour quatuor à cordes de R. M. Schafer which she has written with Jean Portugais.

Johannes Jansonius, second violin
Violinist Johannes Jansonius was a protégé of Dr. Lise Elson and Dr. Francis Chaplin, and later continued his studies with Franco Gulli and Josef Gingold at Indiana University. He later returned to Indiana University in 1984-85 as an Artist Diploma student and member of the Chamber Arts String Quartet, (IU's first Quartet in Residence and recipient of the first Kuttner Memorial String Quartet Scholarship), studying with Georgy Sebok, Georges Janzer, Janos Starker and Fritz Magg. The quartet were finalists in three major international string quartet competitions, the Fishoff International Competition in Southbend Indiana, the International String Quartet Competition of Evian, France and the Portsmouth International String Quartet Competition in Portsmouth England.

Johannes has also been a finalist in numerous competitions in Canada, including a second place in both the Chamber Music and Solo divisions at the National Music Competition finals in Toronto in 1977 and 1978, and finalist in the CMC International Stepping Stone Competition in 1980 and 1982.

Professionally, Johannes has concentrated foremost on chamber music and teaching, to this end he was invited in 1982 to join the Yale Piano Trio, then in residence at the Kuang Jen Conservatory in Taipei, Taiwan. Besides their teaching activities, the trio performed throughout the Far East under management of the American Institute of Taiwan. On his return from the Far East, Johannes taught at the Mount Royal College Conservatory of Music in Calgary.

Johannes has been a member of the Montreal Symphony Orchestra since 1986 and a member of the Molinari Quartet since 1998.

Jasmine Schnarr, viola
Jasmine Schnarr began studying the viola with her father John at the age of eight. She continued her studies first with Mark Childs and then with Yariv Aloni and Dov Scheindlin of the Penderecki String Quartet. After graduating from Wilfrid Laurier University in 1997, she moved to Montréal, where she studied with André Roy at McGill University and played with many orchestras and chamber groups in the area.

Jasmine has appeared with Les Violons du Roy and the Kitchener-Waterloo Symphony Orchestra, and is also a keen teacher. Every summer she teaches and performs chamber music at the Kincardine Summer Music Festival in Kincardine, Ontario. In 1999, she joined the Québec Symphony Orchestra, and in 2002 she became a member of the Molinari String Quartet.

Julie Trudeau, cello
A native of Sherbrooke (Quebec), Julie Trudeau started cello lessons in her native town before continuing in Montreal under the direction of the renowned pedagogue Walter Joachim. In 1994 she graduated with a Bachelor in Music from the University of Sherbrooke. That same year, she was a recipient of a grant from the Conseil des arts et des lettres du Québec to pursue her training with cellist Philippe Muller, professor at the Conservatoire National Supérieur de musique de Paris.

From 1989 to 1992, Julie Trudeau was principal cello of the Sherbrooke Symphony Orchestra, the Chamber Orchestra of the Eastern Townships and of the Ensemble Musica Nova. Since January 2000, she has been a regular substitute in the Montreal Symphony.

Julie Trudeau has been heard many times as soloist with the Sherbrooke Symphony Orchestra and the Chamber Orchestra of the Eastern Townships. She also has to her credit many solo and chamber music broadcasts on Radio-Canada. She has been a member of many different chamber ensembles including the SIDO Quartet of Auxerre (France) and the Ensemble Tango Montréal. In 1998-99, she worked as cello soloist for the choreographic shows Mensonges variations by Sylvain Emard and L'Exil, l'Oubli by Jean-Pierre Perreault. Julie Trudeau has been a member of the Molinari Quartet since the summer of 2000.

Marie-Danielle Parent

Soprano Marie-Danielle Parent excels in all the repertories of classical singing. In concert, she has sung repeatedly with most of the major Canadian orchestras. She has given numerous recitals, has performed for the radio and television networks of Radio-Canada, and participated in several productions of Le Grands Ballets Canadiens. Her vocal and dramatic talents have won her success with l'Opéra de Montréal, l'Opéra de Québec, l'Opéra Piccola of Victoria, as well as with I Musici de Montréal and the McGill Chamber Orchestra.

Marie-Danielle Parent studied at l'École de musique Vincent-d'Indy and l'Université de Montréal with Louise André. She won several international prizes such as the Concours de chant français in Belgium, the CBC National Competition, the Prix d'Europe, the Montreal Symphony Orchestra Competition and the National Music Festival in Toronto. A recipient of numerous grants from the Canada Council, she has attended workshops at the Shawnigan School of the Arts in Victoria with Pierrette Alarie and Léopold Simoneau and studied in NewYork with Rose Bampton and Alberta Masiello.

An excellent interpreter of contemporary repertoire, she has premiered and recorded numerous new Canadian works in Canada and Europe. A much sought-after soloist, she has performed at the International Festival in Victoria (BC), Festival de Lanaudière (Québec), Festival Montepulciano (Italy) and Festival Royaumont (France), as well as with l'Ensemble de l'Itinéraire in Paris, l'Orchestre philharmonique of Radio-France and the Cologne Radio Orchestra.

In 1992, she was the soloist with l'Orchestre symphonique de Montréal under Charles Dutoit in the premiere of *Avec (wampum symphonique)* by Gilles Tremblay for a broadcast by the European Radio Union celebrating the 350th anniversary of Montréal.

She is a regular guest with the SMCQ (Société de musique contemporain de Québec), with whom she presented her *Histoires extraordinaires*. In 1995, she gave a memorable performance of György Kurtag's memorable *Mémoires de feu Demoiselle Troussova* as well as a moving performance of *La chanson de Rahit* by Jean Papineau-Couture during a concert celebrating the 30th anniversary of the SMCQ in 1996.

NEW MUSIC SERIES UPCOMING EVENTS

Tuesday, November 26, 2003 at 4:30 pm
Student Composer Concert
with Roger Admiral, piano
Studio 27, Fine Arts Building
Free admission

Monday, January 19, 2004 at 8:00 pm
Student Composer Concert
Studio 27, Fine Arts Building
Free admission

Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University
of
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music at convocation hall

Philippe Bertaud, guitar

Friday, November 7, 2003

7:15 pm *Pre-Concert Introduction*
by **Carl Lotsberg**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

Program

Gymnopdie No. 1	Erik Satie (1866-1925)
Prélude No. 5	Heitor Villa-Lobos (1887-1959)
Choros No. 1	Heitor Villa-Lobos
Muerte del Angel	Astor Piazzola (1921-1992)
Verano Porteño	Astor Piazzola
Joana Francesa	Chico Buarque (b. 1944)
Latine	Philippe Bertaud (b. 1967)
Marie Galante	Philippe Bertaud
Torre Bermeja	Isaac Albeniz (1860-1909)

Intermission

Campo	Abel Carlevaro (b. 1929)
Saudade	Roland Dyens (b. 1955)
Prélude et Danse	Antonio Lauro (1917-1986)
Neige de Printemps	Philippe Bertaud
Je vous écris d'un pays lointain	Philippe Bertaud
Variations sur un thème de Haendel	Mauro Giuliani (1781-1829)
Improvisation sur "Berimbau"	based on a theme by Baden Powell

French guitarist **Philippe Bertaud** is a virtuoso of the contemporary and traditional guitar, but also considers himself a citizen of the world, whose joy in life and taste for travel show through in the music he interprets, improvises and composes. He speaks to his audience, presenting each piece with an anecdote or a piece of history, like a travel souvenir of South America, Asia or a beach on the Coté d'Azur. He introduces them to the techniques and the inspirations of the great Brazilian composer Heiter Villa-Lobos. They travel with him through history and the traditions of the countries that he has visited. They may also come across a more recalcitrant sound with the contemporary music of Cuban composer Léo Brouwer, who now makes his home in Martinique.

Growing up in the French countryside, no-one would have predicted that Philippe Bertaud would become a musician. He only picked up the guitar by chance as a 14-year-old while he was learning to become a shepherd! Fascinated, he entered the National Conservatory of Nice to study jazz and classical guitar, and also learned harmony and composition from resident composer, Jacques Charpentier.

At 16 he started giving solo recitals of classical transcriptions by Bach, Mozart and Scarlatti, but his curiosity led him to explore rock, jazz, ethnic and contemporary music, and even to compose. In 1990, inspired by travels in Asia, Philippe Bertaud began developing his own musical language. It was the birth of a new style, using a wide array of music elements from around the world. His ability to improvise has expanded the sonic potential of his instrument and he now plays with equal ease in the idioms of Georg Friedrich Handel to Jimmy Hendrix through Cuban composer Leo Brouwer. This freedom shows in the variety of performances that he organizes, such as duos with the Brazilian singer Denise Da Costa Pinaud, concert happenings with the Chinese water-colourist Fu Jitsang and collaboration with the techno-hardcore group Zé Maria.

He has released six compact disc recordings: "Le Sud", "Recital", "Je vous écris d'un pays lointain", "Le Chant d'Ossanha, "Imaginary Travel" and his latest, "Mistura da Bossa." He has performed in international music festivals in Europe and North America.

Music found him, and airy, lyrical and evocative of his Mediterranean home, the music of this Nicean guitarist travels well. Bertaud takes inspiration from his well-thumbed passport, expressing in his fine playing an understanding of the inter-relationship between cultures as diverse as the Côte d'Azur, the Orient, Eastern Europe and Brazil. A travelling guitarist, a citizen of the world, Philippe Bertaud is truly *un artiste sans frontières*.

Upcoming Events

November

8 Saturday, 2:00 pm
Faculty Recital
Roger Admiral, piano
Program will include works Bashaw, Matthews, Priest, Rizzuto and Mather
Studio 27, Fine Arts Building

12 Wednesday, 5:00 pm
University of Alberta Symphony Orchestra Concerto Competition
Free admission

13 Thursday, Time: TBA
Violin Masterclass
with Visiting Artist
Corey Cerovcek
Venue: TBA
General admission: $15

14 Friday, 2:00 pm
World Music Sampler
Studio 27, Fine Arts Building
Free admission
For more information please contact the Canadian Centre for Ethnomusicology
Telephone 492-8211

14 Friday, 8:00 pm
Faculty & Friends
Patricia Tao, piano
Ludwig van Beethoven
Piano Sonata, Op 81a (Les Adieux)
John Corigliano *Etude-Fantasy*
Franz Liszt
Les Jeux d'eau à la villa d'Este
Olivier Messiaen
Le Baiser de l'Enfant-Jésus, from *Vingt Regards sur l'enfant Jésus*
Johannes Brahms
Fantasy Pieces, Op 116
Admission: $10/student/senior, $15/adult

16 Sunday, Concert I: 4:00 pm
Pre-concert talk at 3:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer
In the presence of the composer

16 Sunday, Concert II: 8:00 pm
Pre-concert talk at 7:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer
In the presence of the composer

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University of Alberta

DEPARTMENT OF
MUSIC

Music At Noon
Convocation Hall Student Recital Series

Monday, November 3, 2003 at 12:10 pm

Program

Piano concerto No. 2 in C Minor, Op. 18 (1900-1) — Sergei Rachmaninoff (1873-1943)
I. Moderato

Montano Cabezas, piano
Roger Admiral, piano

His Eye is on the Sparrow — Charles H Gabriel (1856-1932)

Stewart Mawdsley, vocalist
Montano Cabezas, piano

Jesu, meine Freude (Jesus, my Greatest Pleasure), BWV 610 — Johann Sebastian Bach (1685-1750)
Wenn wir in Höchsten Nöten sein (When we are in Utmost distress), BWV 641

Philip Chow, organ

Toccata and Fugue in D Minor "Dorian", BWV 538 (1712-7) — Johann Sebastian Bach (1685-1750)

Kevin Dill, organ

Convocation Hall

Arts Building, University of Alberta

music at convocation hall

MACH at the Winspear

Marnie Giesbrecht, organ
with
The University of Alberta
Academy Strings
Tanya Prochazka, conductor

Tuesday, October 28, 2003 at 12:00 pm

Francis Winspear Centre for Music
Edmonton, Alberta

Program

DEPARTMENT OF
MUSIC

United Way
OF EDMONTON AND AREA

EDMONTON JOURNAL

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Program

UNITED WAY CHEQUE PRESENTATION

Introduction and Toccata on "All Creatures of our God and King" (*Lasst uns erfreuen*) (1987) — Jacobus Kloppers (b. 1937)

Toccata and Fugue in F Major, BWV 540 — Johann Sebastian Bach (1685-1750)

Symphony No. 5 in C Sharp Minor (1901-1904)
IV. Adagietto — Gustav Mahler (1860-1911)

Concerto in G Minor for Organ, Timpani and String Orchestra (1938) — Francis Poulenc (1899-1963)

The University of Alberta Academy Strings, 2003-2004
Tanya Prochazka, Conductor

Violin
Aaron Au
Kristin Dahle
Natalia Gomez
Kenneth Heise
Melissa Hemsworth**
Ryan Herbold
Aaron Hryciw
Cynthia Johnston
Elizabeth McHan**
Trang Nguyen
Courtney Parker
Grant Sigurdson
Sabrina Steed**
Sam Vance
David Wong

Viola
Jeanette Comeau
Leanne Dammann*
Zohreh Gervais
Emma Hooper
Andrea Kipp*
Viera Linderova
Charlene Vandenborn
Sarah Weingarten

Cello
Anthony Bacon*
Matthieu Damer
Simo Eng
Paula Harding
Martin Kloppers*
Doug Millie
Mark Moran
Caitlin Smith

Double Bass
Stephanie Boisvert
Jonathan Hickle
Toscha Turner*

Harp
Laura Neeland

Timpani
Jeff Donkersgoed

*Alternating Principal Players
**Alternating Concertmaster

Program Notes

Johann Sebastian Bach
b. 21 March 1685~ Eisenach
d. 28 July 1750~ Leipzig

Toccata and Fugue in F Major, BWV 540
Toccata and Fugue in F major illustrates a decisive stylistic change in Bach's compositions. The change resulted from Bach's acquaintance with contemporary Italian music, which he encountered in Weimar in 1713 and 1714. The new style provided him not only new ideas for specific musical elements but also with new possibilities for the organization of musical material. Indeed, the influence Antonio Vivaldi's compositions and the Italian concerto principle are strongly detected in this work.

The toccata, a non-liturgical work, was likely written for a recital or perhaps to demonstrate the capabilities of a new instrument Bach was asked to inspect. Acknowledging no limits to the performer's keyboard skills and accepting no restrictions, the toccata is mammoth and represents one of Bach's most elaborate compositions for organ, unflagging in vigor, spacious in design, and powerful in development. Bach rarely, if ever, exceeded its bounds.

Measuring 438 bars, the toccata is through-composed, but divided into several sections. Although as a form toccata usually conveys an improvisatory style, Bach maintains rigid melodic, rhythmic and contrapuntal control. Relentless rhythmic pulsation and triadically oriented melodic figures reveal the influence of two of Vivaldi's most distinctive features. Further exhibiting the Italian influence, the movement's structural premise is alternation between solo and tutti sections, modeled after ritornello form often found in concertos. The trio texture created when two treble lines are manipulated over a continuo-like bass line constitutes the tutti section, while solo sections are comprised of the opening canons and imposing pedal solos, which cover the entire range of Bach's pedal board, exceeding that available on many organs today.

While the Toccata is modeled after the Italian the concerto grosso, the fugue is firmly rooted in the German keyboard tradition. The drama in the toccata is replaced with clear counterpoint in the style of a vocal motet. Although perhaps less dazzling than the toccata, its construction is masterful and it is the only true double fugue in the organ works of Bach. Measuring less than half the length of the toccata, the sheer contrapuntal ingenuity compensates for its lighter weight. Structured in three parts, the fugue presents two contrasting themes first separately, then together.

Francis Poulenc
b. 7 January 1899~ Paris
d. 30 January 1963~ Paris

Concerto for organ, orchestra and timpani in G Minor
Poulenc composed the Concerto in G minor in 1938 at the request of American born Princess de Polignac, an able organist who also commanded the most respected Parisian salons and lavishly bestowed monetary gifts and commissions on composers such as Debussy, Falla, Stravinsky, Fauré, and Ravel.

Not being an organist himself, Poulenc studied the instrument at great length, consulting Duruflé on the registrations. The concerto draws on both the quasi-improvisational fantasias and toccatas of Buxtehude and Bach and the adaptations of these styles made by French composers such as Gigout and de Grigny. Despite the importance Poulenc placed on freedom from foreign influence within his compositions (especially the pervasive shadow of Wagner), it is not surprising that he turned to the German masters given the instrument for which he was composing for the first time.

More than twenty minutes long, the concerto is built on a single theme and played without pause, despite being divided into seven distinct sections. Like his contemporaries Vierne and Alain, Poulenc employs the organ's ability to generate massive spatial dissonance, sensuous lyricism and gentle counterpoint. The organ and strings are employed in every possible combination, with particular emphasis on contrast and dialogue. While the organ has several lengthy solos, some lightly accompanied by the strings, the prevalent arrangement between the organ and strings is as two equal bodies.

Although the concerto is non-liturgical, according to Poulenc: "It is not the amusing Poulenc of the Concerto for two pianos, but more like a Poulenc en route for the cloisters, very 15th" century." Incorporating controlled balance of diverse elements, ranging from thunderous neo-baroque magnificence modeled after Bach, to lighthearted string motives, sentimental romantic passages, and finally religious reticence, the Concerto is not only highly individualistic but also one of Poulenc's most serious works.

Gustav Mahler
b. 7 May 1860~ Bohemia
d. 18 May 1911~ Vienna

"Adagietto," Symphony, No. 5
Although completed in 1902, Mahler continued to revise the Fifth Symphony until three months before his death. He seems to have struggled with the work, writing: "I've finished my Fifth—it had to be almost completely re-orchestrated. I simply can't understand why I still had to make such mistakes, like the merest beginner. It is clear that all the experience I had gained in writing the first four symphonies let me down in this one—for a completely new style demanded a new technique."

The new style to which Mahler refers was the result of him closely acquainting himself with the music of J. S. Bach. The style demanded great clarity in the orchestral writing, achieved with restrained scoring, which in turn created a lighter texture. The work stands out among Mahler's symphonies as the first instrumental work since the Symphony, no. 1 (1884-1888) that altogether dispenses with both the human voice and overtly programmatic elements. While the work is consciously aprogrammatic, it does quote previous songs, letting us know that Mahler was never wholly freed from unconscious associations implicit in these fleeting melodic memories.

The "Adagietto," is the **fourth movement** of the extended five-movement symphony. Heard for years by audiences who know nothing else of the symphony, it is one of Mahler's most readily recognized fingerprints. Unfamiliarity of the work as a whole is the result of the "Adagietto" often being plucked out of the larger structure and performed alone—a tradition that began in 1907 with Mahler himself who conducted the movement at a concert in Rome. The movement has added special meaning as Mahler claimed to have sent it in 1902 as a musical love letter to Alma Schindler, an astute and skilled musician and the woman who would later become his wife.

Scored for harp and strings, the "Adagietto" depicts the restraint with which Mahler carefully labored. Perhaps expressing the sense of homelessness felt throughout his life as a Jew and an outsider, the opening melody recalls Mahler's setting of Rückert's poem *Ich bin der Welt abhanden gekommen* (I am lost in the world). Serenely beautiful, it serves as an extended moment of repose and reflection between the buzzing worlds of the Scherzo and the Finale, which frame it within the symphony as a whole.

Jacobus Kloppers
b. 1937~ Krugersdorp, South Africa

Introduction and Toccata on "All Creatures of Our God and King"
Audiences will already be familiar with *Introduction and Toccata on "All Creatures of Our God and King"* on a variety of levels. Not only does it employ on the hymn tune of *Lasst un erfreuen* (1623) as the basis for the work, listeners will inevitably think of the text by Francis of Asisi to which the hymn tune has become inseparable and from which it draws its title. The work may also be familiar to listeners in another form. *Canticle of the Sun*, commissioned for the Davis Concert Organ Inaugural Gala concert in 2002, reworks the earlier toccata for SATB choir, brass and organ for the final verse.

Written in 1987, this earlier work draws upon the tradition of the toccata: a piece intended primarily as a display of digital dexterity, often free in form and almost always for a solo keyboard instrument. While many contemporary audiences may be more familiar with toccatas of Scarlatti, Buxtehude, and Bach, the form actually dates as early as the 15th century in Germany.

Originally dedicated to Marnie Giesbrecht, the work is a rich display of virtuosity revealing nearly all the colors possible on the organ within the short confines of the work. It begins with a simple introduction of the hymn tune. After a brief pause, the simplicity of the opening is immediately contrasted with the brilliance of rapid repeated notes, above which the hymn tune continues to sound.

As the work progresses, the texture becomes increasingly dense and technically challenging, building in intensity toward the final chords. One will also note that the hymn tune is displaced registrally, moving downward until finally it reaches the pedals, sounding forth in awesome grandeur. Giesbrecht's comment in her recent recording, *Now and Then,* captures the mood of this impressive work, which spans five centuries of musical tradition: "Kloppers's Toccata evokes images of creatures from the tiniest insects and birds to the greatest beasts and the glory of the whole creation."

Notes by Deanna Davis

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist and chamber musician.

Marnie studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Mozarteum, Salzburg, Austria and Eastman School of Music, Rochester, N.Y.). Her organ performance studies were with Jacobus Kloppers and Gerhard Krapf. She graduated with a Doctor of Music degree (University of Alberta) in Pipe Organ Performance in 1988, the recipient of numerous scholarships and awards. Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches organ, piano and related subjects. She served as National President of the Royal Canadian College of Organists from 2000 to 2002. "Now and Then," a solo organ CD recorded on the Casavant organ in Convocation Hall at the University of Alberta and the Létourneau organ in West End Christian Reformed Church, Edmonton, was released on the Arktos label in Spring 2002.

Marnie Giesbrecht performs regularly with Joachim Segger as Duo Majoya. Duo Majoya's 2002/2003 concerts included, among others, solo and duo performances on series in Notre Dame, Paris and St. Stephen's Cathedral, Vienna; at organ festivals in Montreal, Quebec and Charlotteown, PEI; and on the new Davis Concert Organ in the Francis Winspear Centre for Music in Edmonton, Alberta for the opening gala and their own program and national broadcast, "Duo Majoya in Concert." They have been heard live and on broadcast in Canada, the United States, Europe and South Africa. Their CD "Skyscape," released on the Arktos label in 2002, received 5 out of 5 stars from Rick Phillips of CBC Sound Advice. Earlier releases are "Dancing Ice: Solo and Duo Canadian Organ Music;" "Transcriptions for Two: Firebird;" and "The Elegance and the Ecstasy," piano duets by Mozart, Schubert and Brahms. For more information on Marnie Giesbrecht, University of Alberta organ programs or Duo Majoya visit www.arts.ualberta.ca/~musorg and/or majoya@majoya.com.

Originally Australian, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra (cello), Jean Hubeau (chamber music) and Indiana University with Janos Starker. International soloist, recitalist and chamber musician. She was cellist of Ensemble I, Vienna; principal cellist of Scottish Baroque Ensemble, London Mozart Players, English Sinfonia; taught at the Royal Academy and Guildhall School, London, Victorian College of the Arts, Melbourne, Australian National Academy of Music. Ms Prochazka gives regular masterclasses and orchestra clinics. She records for Atma and Arktos featuring French, American, English and Czech music.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

Upcoming Events

November

2 Sunday, 3:00 pm
Master of Music Recital
Karen Nell, Choral Conducting
"Ah, the Sea..."
Oceanus Ensemble
with Rob Curtis, piano
and the Island Orchestra
Free admission

2 Sunday, 8:00 pm
University of Alberta
Academy Strings
Tanya Prochazka, Conductor
Featuring works by Mahler, Rosauro,
Barber and Kilar

3 Monday, 12:10 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

5 Wednesday, 8:00 pm
University of Alberta
Orchestral Winds and Percussion
Malcolm Forsyth, Director
Program will include works by
Dvořák, Gabrieli and Stravinsky

7 Friday, 8:00 pm
Music at Convocation Hall
Philippe Bertaud, guitar
Program will include works by
Bertaud, Powell, Albeniz, Satie, Piazzola,
Buarque, Carlevaro, Dyens, Lauro,
Villa-Lobos, Giuliani
Admission: $10/student/senior, $15/adult

8 Saturday, 2:00 pm
Faculty Recital
Roger Admiral, piano
Program will include works Bashaw,
Matthews, Priest, Rizzuto and Mather
Studio 27, Fine Arts Building

12 Wednesday, 5:00 pm
University of Alberta Symphony
Orchestra Concerto Competition
Free admission

14 Friday, 2:00 pm
World Music Sampler
Studio 27, Fine Arts Building
Free admission
For more information please contact the
Canadian Centre for Ethnomusicology
Telephone 492-8211

14 Friday, 8:00 pm
Faculty & Friends
Patricia Tao, piano
Featuring works by Beethoven, Corigliano
Liszt , Messiaen, and Brahms
Admission: $10/student/senior, $15/adult

16 Sunday, Concert I: 4:00 pm
Pre-concert talk at 3:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer
In the presence of the composer

16 Sunday, Concert II: 8:00 pm
Pre-concert talk at 7:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer
In the presence of the composer

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Festival of Lights
Songs of Praise

Celebrating Indian Devotional Music in Edmonton

October 21, 7:00
Convocation Hall, Old Arts Building
U of A Campus

Members of the Sathya Sai Baba Centre

Shrabdha Maidu and Stan Sewal, Vocals
Satya Maidu, Vocals and Harmonium
Pranam Maidu, Tabla

University of Alberta Indian Music Ensemble

Directed by Wasanti Paranjape

David Descheneau, Allison Fairbairn, Vikram Gurtu, Sabrina Merali, Neda Mitchell, Bali Panesar, Jivan Patel, Shainoor Samji, Cloe Whittaker, Bonita Bodani, Owen Borstad, Amy Dixon, Karim Gillani, Aleem Jiwa, Ravendra Naidoo, Sundeep Talwar, Marc Workman, Nick Kossintsev, Sandi Lumley, Kara Osbak, Govihnd Pandompatam, Aarti Shankaranayanan, Meera Varghese, Erika Vogel, Vanessa Wilson
Wasanti Paranjape, Harmonium
Kamalkar Joshi, Tabla

Vocal Class

David Descheneau, Allison Fairbairn, Vikram Gurtu, Sabrina Merali, Neda Mitchell, Bali Panesar, Jivan Patel, Shainoor Samji, Cloe Whittaker
David Descheneau, flute

Satpanth Sufis
Ismaili Muslim Ginan Singers

Shabnam Merali, Karim Nathoo, Sabrina Merali, Alnoor Saleh, Shainoor Samji, Karim Gillani
Regula Qureshi, Sarangi
Alnoor Jaffer Harmonium
Daniel Schnee, Saxophone
Brad Bowie, Guitar
Nikhil Rao, Tablas
Salim Moorji, Percussion

Intermission

The Marathi Bhajan Group

Wasanti Paranjape, Kamalakar Joshi, Usha Joshi, Mangesh Murdeshwar, Maya Murdeshwar, Vidya Netrakanti, Vandana Deshpande, Shaila Shah

Members of the Hindu Centre

Ladies Group
Sarla Sarhadi, Rajni Kalra, Saroj Sethi, Jeewan Jyoti, Manjula Kotak, Kamala Kalia
Vinod Bhardwaj, Harmonium

Sushil K. Kalia, Vocals

Vinod Bhardwaj, Vocals
Hari Sahay, Tabla

Amit Arya, Vocals
Pandit Jasraj School of Music

Vinod Bharadwaj, Harmonium
Nikhil Rao, Tabla
Sheila Gayatri Evani, Violin

Music and Religion in the Diaspora: The Role of Devotional Music in the Lives of Indo-Canadian Women

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This concert is produced by Jessica Keyes in fulfillment of the requirements for the Arts Undergraduate Researcher Award, which she received for the summer of 2003. She conducted research on Hindu devotional music in Edmonton at the Hindu Cultural Centre and the Sathya Sai Baba Centre by taking private Indian music lessons, making field recordings of the music, and conducting interviews with temple members.

Festival of Lights, Songs of Praise features both performers who acted as consultants to Mrs. Keyes research and other prominent performers from the community.

Many thanks to the people without whom this project would never have happened:

Dr. Regula Burkhardt Qureshi
Vinod Bhardwaj
Dr. Lynn Penrod
Sushil K. Kalia
Karim Gillani
Vishnu Preyeh Soobiah
Aruna and Mahendra Mehta
The Canadian Centre for Ethnomusicology
All of the research consultants at the Hindu Cultural Centre and the Sathya Sai Baba Centre

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Montano Cabezas, piano
with
Wai Eng, violin
Simo Eng, cello

Sunday, October 19 at 2:00 pm

Variations "Unser dummer Pobel Meint" K. 455 (1784) — Wolfgang Amadeus Mozart (1756-1791)
(From Gluck's *La Rencontre Impervue*)

Fantasy, Op. 49 (1841) — Frederic Chopin (1810-1849)

Rhapsody, Op. 119, No. 4 (1893) — Johannes Brahms (1833-1897)

L'Isle Joyeuse (1904) — Claude Debussy (1892-1918)

Montano Cabezas, piano

Piano Trio No. 2, Op. 66 (1845) — Felix Mendelssohn (1809-1847)
I. Allegro energico e con fuoco

Wai Eng, violin
Simo Eng, cello
Montano Cabezas, piano

Mr Cabezas is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Bessie Brooks Winspear Scholarship, and a Ernesto Lejano Scholarship for Piano Performance.

DEPARTMENT OF
MUSIC

Music At Noon
Convocation Hall Student Recital Series

Monday, October 6, 2003 at 12:10 pm

From Six songs, Op. 4 — Serge Rachmaninoff (1873-1943)

1. О, нет, молю, не уходи! (Oh, stay, my love, forsake me not!) (1892)
3. В молчаньи ночи тайной. (In the Silent Night) (1890)

Lindsey Sikora, voice
Katya Yuschenko, piano

Sechs zweistimmige Lieder, Op.63 — Felix Mendelssohn (1809-1847)

1. Ich wollt, meine Lieb ergösse sich (1836)
2. Abschiedslied der Zugvögel (1844)
3. Aus "Athalia"

Erika Vogel, soprano
Amy Lin, mezzo soprano
Eileen Kim, piano

March Héroique — Herbert Brewer (1865-1928)

Gary Tong, organ

Convocation Hall

Arts Building, University of Alberta

music at convocation hall

Ménage à Trio

Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello

Friday, October 17, 2003
7:15 pm *Pre-Concert Introduction*
by **Ondřij Goliáš**
Main floor, Convocation Hall
8:00 pm *Concert*

Arts Building
University of Alberta

Program

Trio, Op. 15 (1855) — Bedřich Smetana (1824-1884)
- Moderato assai
- Allegro, ma non agitato-Andante-Maestoso
- Finale, Presto

Trio quasi una Ballata, Op. 27 (1901-1902) — Vitězslav Novák (1870-1949)
- Andante tragico
- Allegro burlesco quasi Scherzo
- Tempo dell'Andante tragico

Intermission

Trio "Dumky", Op. 90 (1890-1891) — Antonin Dvořàk (1841-1904)
- Lento maestoso
- Andante
- Allegro
- Lento maestoso-Vivace

Ménage à trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello

90.9 CBC radio two

CBC Radio Two is pleased to share tonight's performance with the rest of Alberta through a broadcast on our program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9 FM in Edmonton.

Program Notes

Bedřich Smetana
b. 2 March 1824~ Litomyšl
d. 12 May 1884~Prague

Piano Trio in G Minor, Op. 15
Ironically, the most tragic events in Smetana's life inspired some of his most important compositions. The Piano Trio is the first of many such works, arising out of intense suffering following the death of his four-year old daughter Bedřiška in 1855.

Grief for his daughter colors most of the work, epitomized in the chromatic descent of a fifth found extensively in the first two movements and less so in the Finale. Beginning with the violin's plaint suggesting Smetana's emotional struggle, anguish, and remorse, the music tells of resigned melancholy, as intense gloom dominates. Harmonically, the first movement searches chromatically among rich contrapuntal textures. When a calmer atmosphere surfaces, perhaps recalling Smetana's daughter, any peace felt is but a brief interlude as the aggressive and powerful material of the opening returns.

With its episodic structure, the second movement leans towards depictions of Smetana's recollections of his daughter's child-like playfulness. Derived from the "plaint" played by the violin in the first movement, the principal theme, a scherzo-like polka, brings unity to the piece. The theme is interrupted by two serious trios Smetana called alternativo, neither of which are linked to the rest of the work. Rather, the first bears a pastoral and reflective tone, while the second is mournful, characterized by a heroic march rhythm seemingly summoning death.

The Finale, which draws the opening of Smetana's Piano Sonata in G minor for its rondo theme, is full of restless energy and defiance. While Dvořák favored cross rhythms, they are rare in Smetana, yet here they appear: duplets are juxtaposed against triplets, often in the presence of persistent ostinatos. In contrast, the episodes are warm and lyrical, perhaps rich with of memories of a stolen child. Despite the underlying sorrow that penetrates the music, the basic minor tonality is somehow defeated in the final measures as the major tonality breaks through, suggesting both Smetana's reconciliation with a sad fate and his renewed optimism.

Vítězslav Novák
b. 5 December1870~Kamenice
d. 18 July 1949~Skuteč

Piano Trio quasi una ballata, Op. 27
Although known later in life for a more reflective style, followed by a turn

towards objective patriotism directly related to the political events of the day, in his youth, Novák was known for his ardently romantic personality. Compositional study with Dvořák at the Prague Conservatory tempered Novák's natural inclination towards gloomy romanticism and self-dramatization with rigorous training in the disciplines of harmony and counterpoint. In 1896, however, a visit to Moravia took him out of the conventional late Romantic idiom into a new realm, which would prove to be a turning point in his compositional career. Indeed, in the time before World War I, Novák's method of exploiting the inspirational powers of folk songs significantly effected other Czech composers. This influence resulted largely from his unique ability to combine rural inspiration with the postulates of modern art.

The Piano Trio, Op 27, written in 1902, is an important product of this period of change, revealing Novák at the height of his creative powers. The work exhibits a structure for which Novák became known, blending his strong personal synthesis of exoticism, nature and folklore with formal compositional elements. Although rich with Moravian rhythms, the rhythmic fingerprint is safely contained as fruitful exoticism rather than the full-blown re-examination of musical language undertaken by Bartók and Janáček. The Moravian flare is further contained within an innovative form in which Novák encompasses all the elements of a four-movement structure in one striking movement.

Antonin Dvořák
b. 8 Sept 1841~Nelahozeves, Bohemia
d. 1 May 1904~Prague

Piano Trio in E Minor, Op. 90~ "Dumky Trio"
Written between 1890 and 1891, the Piano Trio, Op. 90 is one of Dvořák's best known works. It represents an early signpost for a change in direction in later years away from the classical form of the piano trio as conceived by Haydn and Mozart along with the influence of Brahms to the freer more romantic forms of the Liszt-Wagner school.

The work is unique not only with its extended size of six movements, but also because the movements are not united in any traditional way; rather the work is a series of dumka (a song of elegiac and reflective character), expressing melancholy and delirious joy of life in one being. Likely drawing upon the Ukrainian tradition of dumky (plural); Dvořák's conception of the dumka crystallized into a musical form that is both pensive and melancholic in character. Serene, cheerful, and sometimes exceptionally ebullient sections are interpolated into this mood.

A bold declamatory theme over added sixth harmony opens the work, soon giving way to a doleful melody of ascending and descending sixths. The deliberately monotonous accompaniment coupled with changes from minor to major and back again gives rise to the pathos of the second dumka. The two plaintive themes of the slow section are replied to with the passionate accents of the fast section—a new though related theme.

With the third dumka, a veiled and delicately colored Andante in A major frames the Vivace in the minor mode. Three elements combine to form the Vivace—a skipping, descending sequence which occasionally slithers chromatically, a long cantilena on the cello based on the rising scale figure with which the piano melody began, and a drone-like bass on the piano. These elements are interchanged before the cello begins a long descending passage derived from the violin's chromatic slithers. Closing with the gipsy guitar-like effect captured in the cello's astonishing chordal pizzacato, the opening chords of the dumka are recalled.

After opening with a monotonous theme built up in layers, the fourth, rondo-like dumka introduces the lamenting theme played on the cello. A wildly gay theme provides diametrically opposed material for a later episode. The fifth dumka is far from meditative, bearing little trace of the reflective tone usual in dumky with its unrelenting scherzo-like rhythmic energy. A four note rising and falling scale unites this movement, appearing in two other forms—the second decorated with brilliant roulades of sixteenth notes, and the third a lively canon.

In the last movement, sharp contrast in texture and rhythmic energy serves is a structural device; however, the opening eight-note motive, played first by the piano, remains an important thematic element. The verve of the Vivace opening frames a slower cantabile section. The calm offered in the Lento section is a brief respite, as Dvořák "recapitulates" the Vivace before the cello adapts its theme in a passionate outburst.

Notes by Deanna C Davis

A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic concerto, Canadian pianist **Stéphane Lemelin** has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel. He tours regularly in the United States and Canada and has given numerous performances in Europe.

A frequent participant in summer festivals including the Lanaudière International Festival, Parry Sound, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St Lawrence and Muir String Quartets. He has appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Recital engagements have included London's Wigmore Hall, the Phillips Collection in Washington, the Ladies Morning Musical Club in Montreal and the Vancouver Recital Society.

Stéphane Lemelin has made several compact disk recordings as a soloist and chamber musician. His first CD, released by Scandinavian Records in 1992, contains works by Schumann and Schubert "recorded to exquisite effect" (The Washington Post). His recording of the complete Nocturnes of Gabriel Fauré for CBC Records has also received enthusiastic reviews. Two recordings (one of French and the other of American music for cello and piano) showcase his collaboration with cellist Tanya Prochazka (ATMA) . Mr. Lemelin's recording of works by piano and orchestra by Saint-Saëns, Fauré and Roussel with the CBC Vancouver Orchestra under Mario Bernardi was nominated for a Juno award in 1999. Other recent releases include: Poulenc's L'Histoire de Babar and Debussy La Boîte à joujoux (Atma), a collection of Frühlingslieder with soprano Donna Brown (Atma), the piano music of little-known French Impressionist composer Gustave Samazeuilh (Atma), and a disc of fantaisies for violin and piano with violinist Jacques Israeliévitch (Fleur de Son Classics). He just completed a recording of early Debussy songs with Donna Brown, as well as a disk of piano works by French composer Guy Ropartz (Atma). Mr. Lemelin's concerts and recordings are frequently heard on CBC radio and have been broadcast on NPR affiliate stations in the United States.

Stéphane Lemelin was born in Mont-Joli, Quebec, in 1960. After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University where he earned the Doctor of Musical Arts degree.

A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts, and the Austrian

Government. Between 1990 and 2001, Mr. Lemelin taught at the University of Alberta. Since 2001, he has been Professor of Piano at the University of Ottawa and Visiting Professor at the Université de Montréal.

A native of New Zealand, **Martin Riseley** began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

He has performed with most leading New Zealand orchestras as well as several in Mexico, appearing on both national radio and television in both countries, and has also performed as soloist in Australia, Japan, and Great Britain. In Canada he has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, Jorge Mester, and Raffi Armenian. His solo and chamber concerts have appeared on national CBC radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. He also premiered a concerto written for him by the ESO's composer-in-residence, Allan Gilliland, in 2002.

He taught as Artist-in-Residence at the Department of Music at the University of Alberta for several years, where with fellow faculty members Stéphane Lemelin and Tanya Prochazka he surveyed the complete literature for piano and strings by Brahms and the complete trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet.

He played with the National Arts Center Orchestra as both Guest Concertmaster and then Interim Associate Concertmaster for the 2002-2003 season, and also appeared in chamber music performances there with Pinchas Zukerman and Jon Kimura Parker. While in Ottawa he also appeared with Jamie Parker and Lawrence Vine at the Almonte Town Hall concert series for CBC radio. He was also Guest Concertmaster of the New Zealand Symphony Orchestra in August 2003.

Cellist **Tanya Prochazka** is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In the coming year Tanya will be performing the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra. In October 2004 she will join violist Rivka Golani in the world premier performances of Malcolm's Foryth's new

Double Concerto with the Edmonton Symphony Orchestra. She has also been invited to perform the Brahms Double Concerto with her sister Elizabeth Wallfisch in Melbourne, Australia, next September.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for May 2004. Last March, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

Upcoming Events

October
18 Saturday, 4:00 pm
String Quartet Masterclass
with Visiting Artists
Penderecki Quartet
Studio 27, Fine Arts Building
General admission: $15

23 Thursday, 3:30 pm
Lecture
Endowment Fund for the Future
Distinguished Visiting Professor
Professor Tilman Seebass
University of Innsbruck
Roundtable Discussion: Ethnomusicology and Historical Musicology - Issues and Interactions
Participants: Tilman Seebass, Regula Qureshi, David Gramit
Fine Arts Building 2-28
Free admission

26 Sunday, 8:00 pm
Faculty & Friends
Malcolm Forsyth, Conductor
Alvin Lowrey, trumpet
Russell Whitehead, trumpet
Dean McNeill, trumpet
Nancy McBride, trumpet
Gerry Onciul, horn
John McPherson, trombone
Kathryn Macintosh, trombone
Ryan Purchase, trombone
Chris Taylor, bass trombone
Scott Whetham, tuba
Malcolm Arnold
Symphony for Brass, Op. 123
Einojuhani Rautavaara.
Playgrounds for Angels and other works
Admission: $10/student/senior, $15/adult

28 Tuesday, 12:00 pm
MACH at the Winspear
Free Noon-Hour Concert!
Soloist Marnie Giesbrecht, organ
with the University of Alberta **Academy Strings. Tanya Prochazka, Conductor**
Johannn Sebastian Bach *Toccata and Fugue in F Major, BWV 540*
Francis Poulenc Concerto in G Minor for Organ, Strings and Tympani

November
2 Sunday, 3:00 pm
Master of Music Recital
Karen Nell, Choral Conducting
Free admission

2 Sunday, 8:00 pm
University of Alberta
Academy Strings
Tanya Prochazka, Conductor

3 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital** Series
Featuring students from the Department of Music
Free admission

5 Wednesday, 8:00 pm
University of Alberta
Orchestral Winds and Percussion
Malcolm Forsyth, Director
Program will include works by Dvořák, Gabrieli and Stravinsky

Upcoming Events

November (cont'd)
7 Friday, 8:00 pm
Music at Convocation Hall
Philippe Bertaud, guitar
Philippe Bertaud *Je vous écris d'un pays lointain, Latine, Marie Galante, Neige de printemps*
Appel *Improvisation sur un thème de Baden Powell*
Isaac Albeniz *Torre Bermeja*
Erik Satie *Gymnopdie No. 1*
Astor Piazzola *Muerte dèl Angel, Verano Porteño*
Chico Buarque *Joana Francesa*
Abel Carlevaro *Campo*
Roland Dyens *Saudade*
Antonio Lauro *Prélude et Danse*
Heitor Villa-Lobos *Choros No. 1, Prélude No. 5*
Mauro Giuliani *Variations sur un thème de Haendel*
Admission: $10/student/senior, $15/adult

8 Saturday, 2:00 pm
Faculty Recital
Roger Admiral, piano
Program will include works Bashaw, Matthews, Priest, Rizzuto and Mather
Studio 27, Fine Arts Building

12 Wednesday, 5:00 pm
University of Alberta Symphony Orchestra Concerto Competition
Free admission

14 Friday, 2:00 pm
World Music Sampler
Studio 27, Fine Arts Building
Free admission
For more information please contact the Canadian Centre for Ethnomusicology
Telephone 492-8211

14 Friday, 8:00 pm
Faculty & Friends
Patricia Tao, piano
Ludwig van Beethoven *Piano Sonata, Op 81a (Les Adieux)*
John Corigliano *Etude-Fantasy*
Franz Liszt *Les Jeux d'eau à la villa d'Este*
Olivier Messiaen *Le Baiser de l'Enfant-Jésus,* from *Vingt Regards sur l'enfant Jésus*
Johannes Brahms *Fantasy Pieces, Op 116*
Admission: $10/student/senior, $15/adult

16 Sunday, 8:00 pm
New Music Series
Molinari String Quartet and **Marie-Danielle Parent, soprano**
Complete string quartet works by R Murray Schafer
Admission: $10/adult, $5/student/senior

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, Arts
Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University of Alberta

Alumni Concert

Judith Richardson, soprano
Michelle Wylie, soprano
Frank Ho, violin
Stephen Williams, trumpet
Tammy-Jo Mortensen, organ
Elizabeth Scholtz, piano

Friday, October 3, 2003 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Ich folge dir gleichfalls (from *St. John Passion*) Johann Sebastian Bach (1685-1750)

Và godendo (from *Serse*) George Frederic Handel

Let the Bright Seraphim (from *Samson*) (1685-1759)

Judith Richardson, soprano
Frank Ho, violin
Stephen Williams, trumpet
Tammy-Jo Mortensen, organ

Sonata in E Minor, K 309 Wolfgang Amadeus Mozart (1756-1791)

Allegro

Tempo di Minuetto

Frank Ho, violin
Elisabeth Scholtz, piano

Prayer of Saint Gregory (1952) Alan Hovhaness (1911-2000)

Stephen Williams, trumpet
Tammy-Jo Mortensen, organ

Als Luise die Briefe Wolfgang Amadeus Mozart

Abendempfindung

Michelle Wylie, soprano
Elisabeth Scholtz, piano

Intermission

Solus - IV Fanfare (1975) Stanley Friedman (b. 1951)

Stephen Williams, trumpet

Nuit d'etoiles (poem by Theodore de Banville) — Claude Debussy
Beau soir (poem by Paul Bourget) — (1862-1918)
Romance

Michelle Wylie, soprano
Elisabeth Scholtz, piano

I Will Sing of Thy Great Mercies (from *St. Paul*) — Felix Mendelssohn
Prelude in G Major, Op. 37, No. 2 — (1809-1847)
I Waited for the Lord (from *The Hymn of Praise*)

Judith Richardson, soprano
Michelle Wylie, soprano
Tammy-Jo Mortensen, organ

Ching-a-Ring-Chaw — Aaron Copland
Long Time Ago — (1900-1990)
I Bought Me a Cat

Judith Richardson, soprano
Michelle Wylie, soprano
Stephen Williams, trumpet
Frank Ho, violin
Elisabeth Scholtz, piano
Tammy-Jo Mortensen, piano

Texts and Translations

Ich folge dir gleichfalls

Ich folge dir gleichfalls
mit freudigen Schritten
und lasse dich nicht,
mein Leben, mein Licht.
Befordre den Lauf und höre nicht auf,
selbst an mir zu ziehen,
zu schieben, zu bitten.

I follow thee also
with joy in my footsteps,
and leave not Thy sight,
my life and my light.
O hasten my way,
and cease not I pray,
Thy presence to draw me,
to lead me, to call me.

Và godendo

Và godendo vezzoso e bello
Quel ruscello la libertà,
E tra l'erbe con onde chiare
Lieto al mare correndo và.

Joyously and graciously ripples
That free-flowing brooklet,
And with clear waves it runs through the grass
Gaily towards the sea.

Let the Bright Seraphim

Let the Bright Seraphim in burning row,
their loud, uplifted angel trumpets blow,
Let the cherubic host, in tuneful choirs,
touch their immortal harps with golden wires.

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte

Erzeugt von heisser Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte! – Geht zu Grunde! –
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein:
Ich geb' euch nun den Flammen wieder,
Und all die schwärmerischen Lieder;
Denn ach! – Er sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier:
Doch ach! Der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.

When Luisa burnt her faithless Lover's letters

Creations of a fiery imagination,
Who, in a rapturous hour
Came into being! – You must perish! –
You, offspring of melancholy!

To flames you owe your very being:
To flames I give you back,
With all the songs of tender passion;
For ah! He sang not only to me.

You burn now, and soon, my dear letters,
There will be no trace of you:
Yet ah! The man wrote them to me,
Still perhaps burns long in me.

Abendemfindung
Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entflieh'n des Lebens schönste Stunden,
Flieh'n vorüber wie im Tanz!

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab.
Aus ist unser Spiel! Des Freundes Träne
Fliesset schon auf unser Grab.

Bald vielleicht – mir weht, wie Westwind leise,
Eine stille Ahnung zu –
Schliess, ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werd't ihr dann an meinem Grabe weinen,
Trauernd meine Asche seh'n,
Dann, o Freunde, will ich euch erscheinen
Und will Himmel auf euch weh'n.

Schenk auch du ein Tränchen mir, und pflücke
Mir ein Veilchen auf mein Grab;
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne und ach! Schäme
Dich nur nicht, sie mir zu weih'n,
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein.

Thoughts of Eventide
Evening has come, the sun has vanished,
The moon radiates her silvery rays;
Thus life's most precious hours flee away,
They flee past as in a dance!

Soon life's colorful stage flees away,
And the curtain falls.
Our play is done! Our friend's tears
Are flowing on our grave.

Soon perhaps – a dark foreboding
Wafts toward me like a quiet westwind –
My life's pilgrimage is over
And I'll fly to the land of rest.

When you weep by my graveside,
Grieving to behold my ashes,
Then, friends, I will appear to you
And heaven shall blow upon you.

Shed a tear on me and pluck
A violet to put upon my grave;
And with your soulful gaze
Gently look down on me.

Bestow a tear on me and ah! be
Not ashamed to weep for me,
For this tear shall be the finest
Pearl within my crown.

Nuit d'etoiles
Nuit d'etoiles,
Sous tes voiles,
Sous ta brise et tes parfums
Triste lyre
Qui soupire,
Je rêve aux amours défunts.
La sereine mélancholic
Vient éclore au fond de mon coeur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.
Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cette rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

Theodore de Banville

Night of stars
Night of stars,
beneath your veils,
in your breeze and fragrance,
sad lyre
that sighs,
I dream of past loves.
Serene melancholy
stirs deep in my heart
and I sense the soul of my beloved
quiver in the dreamy forest.
I see again at our fountain
your gaze as blue as the skies;
this rose is your breath
and those stars are your eyes.

Beau soir
Lorsqu'au soleil couchant
les rivières sont roses,
Et qu'un tiède frisson
court sur les champs de blé,
Un conseil d'être heureux semble sortir
des choses
Et monter vers le coeur troublé.
Un conseil de goûter
Ie charme d'être au monde
Cependant qu'on est jeune
et que Ie soir est beau,
Car nous nous en allons,
comme s'en va cette onde:
Elle à la mer,
nous au tombeau.

Paul Bourget

Beautiful Evening
When at sunset
the rivers are rosy
and a gentle ripple
crosses the fields of grain,
a suggestion to be happy
seems to emanate from all things and
enters
the troubled heart.
A suggestion to savor
the charm of being in the world while one
is young
and the evening is beautiful;
For we are moving on
just as this wave moves on:
it to the sea,
we to the tomb.

Romance
L'âme évaporée et souffrante,
L'âme douce, l'âme odorante
Des lis divins que j'ai cueillis
Dans le jardin de ta pensée,
Où donc les vents l'ont-ils chassée,
Cette âme adorable des lis?
N'est-il plus un parfum qui reste
De la suavité céleste
Des jours ou tu m'enveloppais
D'une vapeur surnaturelle,
Faite d'espoir, d'amour fidèle,
De béatitude et de paix?

Romance
The vanishing and suffering soul,
The sweet soul, the fragrant soul
Of divine lilies that I have picked
In the garden of your thoughts,
Where, then, have the winds chased it,
This charming soul of the lilies?
Is there no longer a perfume that remains
Of the celestial sweetness
Of the days when you enveloped me
In a supernatural haze,
Made of hope, of faithful love,
Of bliss and of peace?

I Will Sing of Thy Great Mercies
I will sing of Thy great mercies, O Lord,
of Thy mercies, O Lord, my Saviour,
and of Thy faithfulness evermore.

I Waited for the Lord
I waited for the Lord,
He inclined unto me,
He heard my complaint;
O blessed are they that hope and trust in
the Lord.

Ching-a-ring Chaw
Ching-a-ring-a ring ching ching,
Hoa ding kum larkee,
Ching-a-ring-a ring ching ching
Hoa ding kum larkee.

Brothers gather round,
Listen to this story,
'Bout the promised land,
An' the promised glory.
You don' need to fear,
If you have no money,
You don' need none there,
to buy you milk and honey.
There you'll ride in style,
Coach with four horses,
There the evenin' meal,
Has one two three four courses.

Ching-a-ring-a ring ching,
ching-a ring ching,
Hoa ding kum larkee,
Hoa ding kum larkee,
Nights we all will dance,
To the harp and fiddle,
Waltz and jig and prance
"Cast off down the middle"
When the mornin' come,
All in grand and splendour,
Stand out in the sun,
and hear the holy thunder.

Ching-a-ring Chaw
Brothers hear me out,
The promised land's acomein'
Dance and sing and shout,
I hear them harps astrumin'.
Ching-a-ring ching ching,
ching-a-ring ching ching,
Ching-a-ching ching-a-ching
ching-a-ching ching-a-ching
Ching-a-ring-a ching ching
Ching-a-ring-a ching ching,
Ching-a ring-a ching-a ring-a ching-a ring-a,
Ring ching ching ching
Chaw!

I bought Me a Cat
I bought me a cat
my cat pleased me
I fed my cat under yonder tree
My cat says fiddle eye fee.

I bought me a duck
my duck pleased me
I fed my duck under yonder tree
My duck says "Quaa, quaa"
My cat says fiddle eye fee.

I bought me a goose
My goose pleased me
I fed my goose under yonder tree
My goose says "Quaw, quaw"...

I bought me a hen
My hen pleased me
I fed my hen under yonder tree
My hen says "Shinny shack, shimmy shack"...

I bought me a pig
My pig pleased me
I fed my pig under yonder tree
My pig says "Griffey, griffey"...

I bought me a cow
My cow pleased me
I fed my cow under yonder tree
My cow says "Baw, baw"...

I bought Me a Cat(cont'd)
I bought me a horse
My horse pleased me
I fed my horse under yonder tree
My horse says "Neigh, Neigh"...

I bought me a wife
My wife pleased me
I fed my wife under yonder tree
My wife says "Honey, honey"
My horse says "Neigh, Neigh"
My cow says "Baw, baw"
My pig says "Griffey, griffey"
My hen says "Shinny shack, shimmy shack"
My goose says "Quaw, quaw"
My duck says "Quaa, quaa"
My cat says fiddle eye fee.

Judith Richardson completed her BMus in voice in 1978 and started her professional career in Pretoria, South Africa where she performed opera and oratorio with chamber orchestras. She also sang in many festivals and traveled to England to give concerts and masterclasses in such venues as St. Martin in the Fields, St. Catherines College, Cambridge, St Margarets, Westminster Abbey and The Dartington Festival. Since her return to Edmonton, she has performed with the Alberta Baroque Ensemble and the Red Deer and Lethbridge Symphonies and in the Music at Convocation Hall series. She is a voice teacher and continues to give an Art Song course at King's University College in July.

Michelle Wylie studied music in the Honours program at the University of Alberta graduating with first class honours in 1995. She received numerous academic and musical awards including the Edmonton Opera Guild Award, Eva Shaw Memorial Prize and Universiade '83 Scholarship. While at the University she studied under the direction of Harold Weins and since graduation has continued her studies with Diane Nelson and Alexandra Munn. She has also participated in the NUOVA Summer Intensive program in Edmonton and the ARIA International Summer Academy in London, Ontario. Ms. Wylie has been a member of the Edmonton Opera Chorus since 1995 and most recently performed as the Countess Ceprano in the Edmonton Opera production of *Rigoletto*. In addition to performing, Ms. Wylie is also a vocal instructor in the Sherwood Park area and at Northwest Bible College.

Stephen Williams holds a BMus from the University of Alberta (1996) and is a graduate of the Grant MacEwan College Music Program. A regular performer with the Edmonton Symphony trumpet section, he has also performed with Edmonton Opera, Alberta Ballet, and the Alberta Philharmonic as well as numerous solo and guest artist performances in the Edmonton region. As a teacher, Stephen was on faculty at The Alberta College Conservatory of Music for five years, as well as working at Augustana, Lakeland, Keyano and Red Deer Colleges. Stephen has been the stage manger for the Alberta Baroque Ensemble since 1997, and co-ordinates the Edmonton Student Trumpet Workshop every summer. Currently Stephen can be found teaching private brass lessons at his home and Augustana University College, conducting with the Festival City Winds community band program, as well as performing regularly. Stephen, his wife Suzanne, and son Simon reside in Edmonton, with the cat, Purr C. Grainger.

Frank Ho was born in Hong Kong and came to Canada at the age of five. He studied at the Alberta College Conservatory of Music under the guidance of Evan Verchomin and James Keene. At 17, he was awarded a scholarship to continue his studies at Yale University, where he worked under the tutelage of Sidney Harth and Erick Friedman. Further studies took him to the Guildhall School of Music in London, England, where his teacher was the late Yfrah Neaman. He came back to Canada in 1991 to pursue studies in Musicology at the University of Alberta. Frank has performed concerts in Canada, the United States, and Europe. He was an instructor at the Alberta College Conservatory of Music from 1991 to 2003, serving as its Head of Strings from 1999 to 2002. In addition to concertizing and teaching, Frank is also an active adjudicator and clinician across western Canada. Currently, he maintains a private studio in Edmonton. Frank holds degrees in both Performance (Master of Music, Yale) and Musicology (B A, MA, University of Alberta).

Elisabeth Scholtz began her musical studies at age 7 with Lillian Stillman. She completed her Bachelor of Music degree from the University of Alberta in 1995 where she received several scholarships for academic and musical achievement. In 1996, she entered the Franz Schubert Konservatorium in Vienna, Austria where, after a year's study, she received a diploma with highest distinction. Her teachers include Helmut Brauss, Marek Jablonski, Michael Badura-Skoda and currently Alexandra Munn of Alberta College. She is active as a freelance musician, piano teacher, and accompanist.

Tammy-Jo Mortensen completed the Master of Music programme (pipe organ performance) at McGill University under the guidance of John Grew and Rejean Poirier in 1997 and she completed a B.Mus. degree under Marnie Giesbrecht at the University of Alberta (1992). She also studied at The King's University College, Edmonton, with Jacobus Kloppers. At present, she teaches privately, is the music director at Robertson-Wesley United Church and manages the "Sundays at 3" Organ Recital Series in Edmonton. She has attracted many children to the organ through her performances of a musical children's story called "Jack and the Beanstalk" (for organ and narrator) composed by Jacobus Kloppers. The next performance of "Jack" will be on the "Saturdays for Kids" series with the Edmonton Symphony Orchestra at the Winspear Centre for Music in May 2004.

Upcoming Events

October
4 Saturday, 11:00 am-12:30 pm
Meet a Master (Piano Event)
Visiting Artist **Marc-André Hamelin**
Studio 27, Fine Arts Building
Free admission

5 Sunday, 1:00 pm
Folkways Alive!
Presented by the University of Alberta in partnership with Smithsonian Folkways Recordings. A Gala Performance featuring Mahotella Queens Quartette Mike Seeger and Master of Ceremonies, Tommy Banks. Winspear Centre for Music
For ticket information call 428-1414
For additional information call 492-7887

5 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Featuring Beethoven *Symphony No. 8,* Copland *Billy the Kid Ballet Suite* and Ravel *Le Tombeau de Couperin*

6 Monday, 12:00 Noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music. Free admission

6 Monday, 8:00 pm
An Evening of Big Band Jazz
Grant McEwan College and University of Alberta Jazz Bands
Ray Baril and Ken Klause, Directors
Featuring the works of jazz greats such as Basie, Nelson, Mingus, Mintzer, Herman and more.

6 Monday, 8:00 pm
New Music Series
with Visiting Artists
Ianza - Sheppard Duo
Voice, piano and electronics
Studio 27, Fine Arts Building

9 Thursday, 5:00-6:30 pm
Piano Masterclass
Visiting Artist **Angela Hewitt**
Free admission

10 Friday, 8:00 pm
The University of Alberta Madrigal Singers and **Kokopelli** will present a joint concert featuring excerpts from Vaughan Williams *Mass in G*
West End Christian Reformed Church
For tickets and other information call 492-5306

15 Wednesday, 8:00 pm
University of Alberta Symphonic Wind Ensemble
William H Street, Director
Grainger, Hindemith, Nelson, Prokofiev and Ticheli

17 Friday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
Bedřich Smetana *Trio in G Minor, Op 15*
Vitezslav Novak *Trio quasi una Ballata, Op 27;* Antonin Dvořàk *Trio in E Minor, Op 90* (Dumky)
Admission: $10/student/senior, $15/adult

department of Music

Please donate to Campus Food Bank
Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Robert Zylstra, organ
Candidate for the Master of Music
in Organ Performance

Monday, September 29, 2003 at 8:00 pm

All Saints' Anglican Cathedral
Edmonton, Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Organ Recitals and Events

Mondays at 12noon,
November 17, January, 26, February 23,
March 8, March 29
Convocation Hall, Arts Building
University of Alberta
Admission is free

Tuesday, October 28
MACH at the Winspear
Soloist **Marnie Giesbrecht, organ**
Free admission
Donations welcome

Monday, December 1, 7:30 pm
The Mixed Chorus and the Faculty of Education Handbell Ringers will present
A Festival of Nine Lessons and Carols
with U of A Faculty and student organists on Monday, December 1 at 7:30 p.m. in the Francis Winspear Centre for Music.
Tickets are available from the Winspear Box Office

Program

Trois paraphrases Grégoriennes pour orgue (1935) I. Mors et resurrectio	Jean Langlais (1907-1991)
Livre du Saint-Sacrement (1984) XVI. Prière après la Communion	Olivier Messiaen (1908-1992)
Prelude and Fugue in G Major, BWV 541	Johann Sebastian Bach (1685-1750)

Intermission

Messe pour les convents (1690) XVIII. Elevation - Tierce en Taille	François Couperin (1668-1723)
Prélude, adagio et choral varié sur le theme du 'Veni Creator', Op. 4 (1931)	Maurice Duruflé (1902-1986)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Zylstra.

Mr Zylstra is a recipient of a Beryl Barns Memorial Award (Graduate).

Upcoming Events

October
3 Friday, 8:00 pm
Alumni Concert
Judith Richardson, soprano
Michelle Wylie, soprano
Frank Ho, violin
Steven Williams, trumpet
Tammy-Jo Mortensen, organ
Elizabeth Scholtz, piano
Featuring works by Debussy, Mozart, Mendelssohn and Copland

4 Saturday, 11:00 am-12:30 pm
Meet a Master (Piano Event)
Visiting Artist **Marc-André Hamelin**
Studio 27, Fine Arts Building
Free admission

5 Sunday, 1:00 pm
Folkways Alive!
Presented by the University of Alberta in partnership with Smithsonian Folkways Recordings
A Gala Performance featuring
Mahotella Queens Quartette
Mike Seeger and
Master of Ceremonies, Tommy Banks
Winspear Centre for Music
For ticket information call 428-1414
For additional information call 492-7887

5 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Featuring Beethoven *Symphony No. 8*, Copland *Billy the Kid Ballet Suite* and Ravel *Le Tombeau de Couperin*

6 Monday, 12:00 Noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music.
Fee admission

6 Monday, 8:00 pm
An Evening of Big Band Jazz
Grant McEwan College and University of Alberta Jazz Bands
Ray Baril and Ken Klause, Directors
Featuring the works of jazz greats such as Count Basie, Oliver Nelson, Charles Mingus, Bob Mintzer, Woody Herman and more.

6 Monday, 8:00 pm
New Music Series
with Visiting Artists
Ianza - Sheppard Duo
Voice, piano and electronics
Studio 27, Fine Arts Building

9 Thursday, 5:00-6:30 pm
Piano Masterclass
Visiting Artist **Angela Hewitt**
Free admission

10 Friday, 8:00 pm
The University of Alberta Madrigal Singers and **Kokopelli** will present a joint concert featuring excerpts from Vaugh Williams *Mass in G*
West End Christian Reformed Church
For tickets and other information call 492-5306

department of Music

Please donate to Campus Food Bank

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Convocation Hall, Arts Building, University of Alberta
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music at convocation hall

Patricia Tao, piano
Martin Riseley, violin
Alycia Au, violin
Aaron Au, viola
Tanya Prochazka, cello

Friday, September 5, 2003

7:15 pm *Pre-Concert Introduction*
by **Dr David Cook**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

Program

String Quartet No. 2 in D Major (1881) — Alexander Borodin (1833-1887)

Allegro moderato
Scherzo
Notturno
Finale

Martin Riseley, violin
Alycia Au, violin
Aaron Au, viola
Tanya Prochazka, cello

Sonata for Cello and Piano, Op. 119 (1949) — Sergei Prokofiev (1891-1953)

Andante Grave, Moderato Animato
Moderato
Allegro ma non troppo

Tanya Prochazka, cello
Patricia Tao, piano

Quintet for Piano and Strings, Op. 57 (1940) — Dimitri Shostakovich (1906-1975)

Prelude: Lento - Poco piu mosso - Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

Patricia Tao, piano
Martin Riseley, violin
Alycia Au, violin
Aaron Au, viola
Tanya Prochazka, cello

Program Notes

Aleksandr Porfir'yevich Borodin
b. 31 October/12 November 1833~ St. Petersburg
d. 15/27 February 1887~ St. Petersburg

String Quartet, No. 2 in D Major (1881)

Aleksandr Borodin, Russia's most famed chemist, also stands as an important figure in Russian music. Although his chamber music is slender in size, Borodin claimed himself immortality becoming known as one of the "Mighty Five," standing along side of Balakirev, Cui, Rimsky-Korsakov and Mussorgsky. Written in the summer of 1881, the *String Quartet, no 2* is an important work in the development of the string quartet in Russia. Before the quartets of Tchaikovsky and Borodin, the Russian string quartet as a genre was yet to be fully established—it seemed of little importance. In 1871, with the founding of the Russian String Quartet, new life surged through Russian chamber music and by extension, the string quartet. Borodin's quartet not only exerted considerable influence, it also represents his musical ideals. His focus on "real tunes" is evident throughout the work as melody reigns, showing his preference for lyricism over abstraction and development of small motivic units.

The first movement opens with a tuneful line played by the cello and immediately taken up by the first violin. The alternation evidenced in these opening measures is a facet of the movement, which offers only brief moments in which the second violin and viola share in melodic material.

The Scherzo not only replaces the usual trio by expanding the movement to full sonata-form, it also reorients the usual order of movements, providing stronger contrast between the first movement and the Nocturne. It opens light-hearted in tone; however, only the sweeping rhapsodic thirds of the slower waltz-like second theme bring the otherwise sprightly movement into the same lyrical orbit as the rest of the work.

With the opening of the Nocturne, a heavy and languorous atmosphere melts into sensuous relaxation, as the well-known theme appears first in the cello. The second theme, a *risoluto* scale-passage, heightens the germ of passion planted in the opening measures. The ever-changing color of the movement concludes in mellow ripeness.

Based on the varied treatment of two themes and a contrasting second subject, the question-answer design of the Finale is at times more angular than the previous movements. While melody still dominates, it lacks the overall lyricism previously seen—perhaps justifying the comment frequently made which suggests that the Finale fails to compare to the three preceding movements.

Sergey Prokofiev
b. 11/23 April 1891~ Sontsovka, Bakhmutsk region, Yekaterinoslav district, Ukraine
d. 5 March 1953~ Moscow

Sonata for Cello and Piano in C Major, Op. 119 (1949)

Prokofiev's *Sonata for Cello and Piano* comes out of a long period of great turmoil in the composer's life. Contingent on the promise that he would retain his passport and be permitted to perform abroad, Prokofiev had returned to his homeland after fleeing it nearly twenty years earlier, following the October Revolution of 1917. In 1938, however, Prokofiev was stripped of his passport, bringing an end to foreign concert tours. Despite the restrictions placed on him, Prokofiev was vital to Soviet culture. Although he became something of a golden haired boy following Stalin's scathing review of Shostakovich's opera *Lady Macbeth*, the favor he enjoyed soon ended. In 1948, with Stalin's anti-formalism campaign, both Prokofiev and Shostakovich, who together had been important representatives of the formalistic anti-national movement in music, suddenly faced strong disapproval.

Prokofiev never fully recovered from this blow—yet as one might expect, suffering is often difficult to detect in his music. Written only one year after Stalin's campaign, the *Sonata for cello and piano* displays Prokofiev's continued optimism. Constructed in three movements, the sonata fully exploits the deep singing tone of the cello while providing great opportunity for technical prowess.

The first movement opens with a long winding melody on the cello. Although initially mellow in tone, the work is far from sleepy and melancholic—on the contrary, even within the first movement it requires strength and vigor on the part of the performer. While the piano accompaniment is spare and uncluttered, shifting between folk-like figures and complicated rhythmic and harmonic gestures, it too is permitted brief moments of technical display throughout the work.

The Scherzo skips along as the cello alternates between pizzicato, staccato, and arco articulations. This light-heartedness frames the middle cantabile section, which sings with lyricism and beauty. The Finale draws on material from the first two movements, culminating in a fantasia-like coda. Despite its robust character and piquant contrasts, the movement is essentially lyrical and brings the sonata to an exhilarating close making full use of the cello as it traverses up and down the full extent of its range

Dmitry Shostakovich
b. 12/25 September 1906~ St. Petersburg
d. 9 August 1975~ Moscow

Piano Quintet in G Minor, Op. 57 (1940)

Under the heavy weight of government restriction and grave suffering among the people of his homeland, Shostakovich succeeded in forging a musical language of colossal emotional power. The *Piano Quintet*, winner of the Stalin Prize, is not only one of Shostakovich's greatest compositions but is also an important work within modern music. Completed in 1940 during the uneasy months before Hitler overturned his pact

with Stalin and invaded Russia, the work came at a very tenuous time in Russian history. Additional tension arose from prevalent attitudes toward chamber music, which was held as a bourgeois idiom and was strongly discouraged under the cult of the proletariat and the reign of Socialist Realism.

Composers such as Myaskovksy, Shebalin and Prokofiev carefully watched, wondering if Shostakovich could set a new precedent and break the chamber music taboo. Despite the political climate, the work premiered at the Moscow Conservatory with Shostakovich at the piano. So enthusiastic was the response that any question regarding the future of Russian chamber music diminished and the performance rapidly became viewed as a political demonstration. Stalin's reign, however, would ensure that any effects felt by the demonstration would be a temporary respite.Structured in five movements, the Prelude opens clearly and laconically. With the exception of the frenzied Scherzo, the economy with which the movement opens remains throughout the work, which draws on strict simplicity of style and expressivity over virtuosity. With the middle section, a lighter, more transparent minuet replaces the measured tone of the opening. The recapitulation, as is usual in Shostakovich's works, is heavier with more complex tonalities.

Echoing the Prelude's austere tone, the fugue subject is announced on muted strings. In a quiet and unhurried manner, it is picked up by each instrument descending until it sounds in the bass register of the piano. Continuous and rhythmic motion pervades the Fugue as it broadens, growing more intense until finally a climactic and resounding fortissimo is heard before it dies away ending the movement in the quiet tone with which it started.

The Scherzo's verve and vitality, together with its curt rhythms, contrast sharply with the previous two movements. With the introduction of the second theme, Shostakovich creates unusual color as the piano shines with its rhythmic passages chiming out of its uppermost registers, creating sharp contrast to the clear-cut chords sounding in the strings.

As the strings soar over pizzicato movement in the piano, peace reigns throughout the Intermezzo, governed by its free flowing melody. Beauty, lyricism, and color dominate the movement as it delicately moves toward its climax, marked *appassionato*. Dispelling any gloomy thoughts that may have preceded it, the Finale provides a sense of rejuvenation reiterating, the fresh spirit of the Scherzo.

Notes by Deanna C. Davis

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Martin Riseley and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Alycia Au, a native of Lethbridge, Alberta, has completed her first year of the Masters of Music Performance program at the University of Alberta where she studies with Martin Riseley. A versatile violinist, Alycia has seen much success as a chamber musician, orchestral player and soloist. At age 14, Alycia was the violinist of The Bridge Trio, which took first prize in 1993 at the CIBC National Music Festival and which later recorded for the CBC. In 1998 and 1999 her ensemble won first prize at the Friends of Chamber Music Competition in Vancouver, BC. November 2000 and September 2001 saw Alycia perform chamber music as a guest artist on the University of Alberta's Friends and Faculty series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada for three summers on their tours across Canada and Japan, and is currently concertmaster of the U of A Symphony Orchestra and Academy Strings. A promising young soloist as well, Alycia has had the privilege of working with renowned artists such as Midori and Pinchas Zukerman, and attended Maestro Zukerman's National Arts Centre Young Artist's Program this past summer. Last year, Alycia made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia recently graduated as Head of the Class from the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree in violin performance.

Originally Australian, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra (cello), Jean Hubeau (chamber music)and Indiana University with Janos Starker. International soloist, recitalist and chamber musician. Was cellist of Ensemble I, Vienna; principal cellist of Scottish Baroque Ensemble, London Mozart Players, English Sinfonia; taught at the Royal Academy and Guildhall School, London, Victorian College of the Arts, Melbourne, Australian National Academy of Music. Gives regular Masterclasses and orchestra clinics. Records for Atma and Arktos featuring French, American, English and Czech music. World premier recording of the New Goldberg Variations with Jacques Despres.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, and Jorge Mester, and his solo and chamber concerts have appeared on National Radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. A concerto, written for him by the New Zealand composer Christopher Blake, will be premiered in 2002, as will a concerto by the ESO's composer-in-residence, Allan Gilliland. He is currently Artist-in-Residence at the Department of Music at the University of Alberta, where with fellow faculty members Stephane Lemelin and Tanya Prochazka they surveyed the complete literature for piano and strings by Brahms last season, and will this year perform the trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet. He returned to the Festival this year to perform with Jane Coop and Amanda Forsyth, among others. In the fall, he is scheduled to perform the Schubert Quintet and the Schumann Piano Quintet with Pinchas Zukerman, Amanda Forsyth and Jon Kimura Parker at the National Arts Center in Ottawa.

Patricia Tao Joined the U of A faculty in 2002. Performed for 10 years as pianist of the Guild Trio. Tours in Europe as "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artist's Community Concert series. Residencies at the Tanglewood Music Center and the University of Virginia. Live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers, including William Bolcom, Harvey Sollberger, and Sheila Silver. Has recorded on the CRI label. Solo CD for Arktos to be released in fall, 2003.

Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Principal teachers were Leonard Shure, Gyorgy Sebok, and Gilbert Kalish. Chamber music studies with Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Has also taught at Western Washington University and the University of Virginia.

Upcoming Events:

September
17 Wednesday, 4:00 pm
Lecture/Discussion (Composer Forum)
with Guest Composer
eldritch Priest
Studio 27, Fine Arts Building
Free admission

19 Friday, 8:00 pm
Faculty & Friends
Kathleen Corcoran, soprano
Harold Wiens, baritone
Roger Admiral, piano
Featuring solo and duet lieder by Hugo Wolf, Robert Schumann and Johannes Brahms
Admission: $10/student/senior, $15/adult

22 Monday, 12:00 pm
Noon Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta.
Free admission

26 Friday, 6:00 pm
Sonal Mansingh in Performance
Presented by the
Indian Students Association
Admission: $15members,
$10 non-members
For information, call
435-0937 or 441-3845

27 Saturday, 8:00 pm
New Music Series
BEAMS
Electroacoustic and improvisation
Studio 27, Fine Arts Building
Admission: TBA

October
5 Sunday, 1:00 pm
Folkways Alive!
Presented by the University of Alberta
in partnership with Smithsonian
Folkways Recordings
A Gala Performance featuring
Mahotella Queens Quartette
Mike Seeger and
Master of Ceremonies, Tommy Banks
Winspear Centre for Music
For ticket information call 428-1414
For additional information call
492-7887

5 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor

6 Monday, 12:00 Noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music. Fee admission

department of Music

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University of Alberta

John Wiebe, Conductor

Candidate for the Doctor of Music degree in Choral Conducting

featuring the

Felix Vocem Chamber Choir

with **Beth Levia, oboe**
Stillman Matheson, organ

Program

Sunday, June 22, 2003
at 3:00 PM

Robertson-Wesley United Church
10209-123 Street

DEPARTMENT OF
MUSIC

Program

Ave Maris Stella (1976) — Trond Kverno (b. 1945)

Bendita sabedoria (1958) — Heitor Villa-Lobos (1881-1959)
Seis corais a capela – Palavras da Biblia
(Six unaccompanied songs – Words from the Bible)

Intermission

Three Lady Motets (1927-28) — Healey Willan (1880-1968)
I beheld her Beautiful as a Dove
Fair in Face
Rise up, my Love, my Fair One

Logos (1991) — Leonard Jacob Enns (b. 1948)
I. In The Beginning Was The Word
II. In Him Was Life
III. The Word Became Flesh
IV. And From His Fullness

Soloists
Joy Berg, alto
Erika Vogel, soprano
Rob Clark, bass
David Sawatzky, tenor

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Wiebe.

Mr Wiebe is a recipient of a Beryl Barns Memorial Award (Graduate).

Text and Translation

Ave Maris Stella

Ave, maris stella,	Hail, star of the sea,
Dei Mater alma,	loving Mother of God,
Atque semper Virgo,	and also always a virgin,
Felix caeli porta.	Happy gate of heaven.
Sumens illud Ave	Receiving that Ave
Gabrielis ore,	from Gabriel's mouth
Funda nos in pace,	confirm us in peace,
Mutans Evae nomen.	Reversing Eva's name.
Solve vincla reis,	Break the chains of sinners
Profer lumen caecis,	Bring light to the blind,,
Mala nostra pelle,	Drive away our evils,
Bona cuncta posce	Ask for all good.
Monstra te esse matrem,	Show yourself to be a mother,
Sumat per te preces,	May he accept prayers through you,
Qui pro nobis natus	he who, born for us,
Tulit esse tuus.	Chose to be yours.
Virgo singularis,	O unique virgin,
Inter omnes mitis,	Meek above all,
Nos culpis solutos,	Make us, absolved from sin,
Mites fac et castos.	Gentle and chaste.
Vitam paesta puram,	Keep life pure,
Iter para tutum,	Make the journey safe,
Ut videntes Jesum,	So that, seeing Jesus,
Semper collaetemur.	We may always rejoice together.
Sit laus Deo Patri,	Let there be praise to God the Father,
Summo Christo decus	Glory to Christ in the highest,
Spiritui Sancto,	To the Holy Spirit,
Tribus honor unus. Amen.	One honor to all three. Amen.

Bendita Sabedoria

1. Sapientia foris praedicat, in plateis dat vocem. Proverbs 1:20	Wisdom crieth without; She uttereth her voice in the streets.
2. Vas pretiosum labia scientiae Proverbs 20:15	But the lips of knowledge are a precious jewel.
3. Principium sapientiae, posside sapientiam. Proverbs 4:7	The beginning of wisdom is: get wisdom
4. Vir sapiens, fortis est. Proverbs 24:5	A wise man is strong.
5. Beatus homo qui invenit sapientiam et qui affluit prudential: melior est acquistio eius negotiatione argenti et auri primissimi. Proverbs 3:13	Happy is the man that findeth wisdom, and the man that getteth understanding. For the merchandise of it is better than the merchandise of silver, and the gain thereof.
6. Dexteram tuam sic notam fac: Toum! Et eruditos corde in sapientia. Psalm 90:12	So teach us to number our days, that we may apply our hearts unto wisdom.

Three Lady Motets

I beheld her, beautiful as a dove
I beheld her, beautiful as a dove, rising above the waterbrooks; and her raiment was filled with perfume beyond all price. Even as the springtime was she girded with rosebuds and lilies of the valley. Who is this that cometh up from the desert like a wreath of sweet smoke arising from frankincense and myrrh? Even as the springtime was she girded with rosebuds and lilies of the valley.

Fair in face
Fair in face, but fairer far in thy faith, blessed art thou, O Virgin Mary; despising the world, thou shalt rejoice with the angels: Pray thou for us all. O holy and spotless maidenhood, I wot not how to praise thee. Pray thou for us all.

Rise up, my love, my fair one
Rise up, my love, my fair one, and come away; for lo, the winter is past, the rain is over and gone; the flowers appear upon the earth; the time of the singing of birds is come; arise, my love, my fair one, and come away.

Logos

I **In The Beginning Was The Word**
In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God; all things were made through Him, and without Him was not anything made that was made. (John 1:1-3)

II **In Him Was Life**
In Him was life, and the life was the light of all people.
The light shines in the darkness, and the darkness has not overcome it.
The True light that enlightens everyone was coming into the world.
He was in the world, and the world was made through Him, yet the world knew Him not;
He came to his own home, and His own people received Him not.
But to all who received Him, who believed in His name, He gave the power to become children of God; who were born not of blood, not of human desire, but who were born of God. (John 1:4-5, 9-13)

III **The Word Became Flesh**
And the Word became flesh and dwelt among us; we have beheld His glory, glory as of the only Son from the Father, full of grace and truth. (John 1:14)

IV **And From His Fullness**
And from His fullness, we have received grace upon grace. For the law was given by Moses; grace and truth came through Jesus Christ.
No one has ever seen God; the only Son, who is in the bosom of the Father, He has made Him known. (John 1:16-18)

Felix Vocem Chamber Choir

Soprano	**Alto**	**Tenor**	**Bass**
Suzanne Abele	Joy Berg	John Brough	Rob Clark
Ebony Chapman	Wendy Grønnestad	Caleb Nelson	Luke Ertman
Jessica Heine	Erin Henry	C.D. Saint	David Garber
Kari Heise	Shannon Robertson	David Sawatzky	Ryan Sigurdson
Erika Vogel			

Chamber Music Recital

Bianca Baciu, piano
Candidate for the Doctor of Music
in Piano Performance

Tuesday, April 29, 2003 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata in C Minor,
Op. 30, No. 2 (1803) — Ludwig van Beethoven (1770-1827)
Allegro con brio
Adagio cantabile
Scherzo Allegro
Finale : Allegro
with **Alycia Au, violin**

"The Lilacs", Op. 21, No. 5 (1902) — Sergei Rachmaninoff (1873-1943)
"Sorrow in Springtime", Op. 21, No. 12 (1902)
"How Fair This Spot", Op. 21, No. 7 (1902)
with **Heather Gaunt, soprano**
"Vocalise", Op. 34, No. 14 (1912)
with **Sonya Eagles, soprano**

Intermission

Dumky Trio in E Minor, Op. 90 (1891) — Antonin Dvořák (1841-1904)
Lento maestoso-Allegro quasi doppio movimento-Lento maestoso-Allegro-Poco adagio-Vivace non troppo-Poco adagio Vivace
Andante-Vivace non troppo-Andante-Allegretto-Andante moderato-Allegro scherzando-Andante-Moderato
Allegro- Meno mosso-Lento maestoso-Vivace-Lento-Vivace
with **Alycia Au, violin** and **Julie Amundsen, cello**

This recital is presented in partial fulfilment of the requriements for the Doctor of Music degree for Ms Baciu.

Ms Baciu is a recipient of FS Chia PhD Scholarship and a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Texts

"The Lilacs"
At the red of the dawn,
Over the dewspangled lawn
Where I meet the new day like a kiss,
In the sweet, fragrant shade
By the lilac trees made,
There I wander in search of my bliss...
For one joy, one alone,
Fate has given as mine,
And it dwells in your fair lilac bow'r
In its bright branches green,
In its thick, perfumed screen,
There my one poor lost joy breaks in flow'r.
Words by Kath. Beketov, English version by Rosa Newmarch

"Sorrow in Springtime"
How my heart aches! And yet I would live.
Now that spring with its fragrance is here!
Nay! I have not the strength to seek death
One for all in the sleepless blue night.
Would that age could come swiftly me,
Would my brown locks were silvered with time!
Were I deaf to the laugh of the breeze,
To the nightingale's passionate voice
As he pours out his heart in a song,
Faraway, where the lilac trees bloom!
Would to Heav'n that the silence and dusk
Were not filled with such pain and despair
Words by G. Galina, English translation by Rosa Newmarch

"How Fair This Spot"
How fair this spot! I gaze to where the golden brook runs by
The fields are all laid with flowers,
The white clouds sail on high.
No step draws near, such silence reigns,
Alone with God I seem
With him, and with the hoary pines
And thee, my only dream!
Words by G. Galina, English version by Rosa Newmarch

Upcoming Events

May
14 Wednesday, 8:00 pm
Doctor of Music Recital
Magdalena Adamek, piano
Free admission

24 Saturday, 8:00 pm
Frank Ho, violin
Alexandra Munn, piano
Works by Schubert, Falla
and Wieniawski
Admission: $10/student/senior,
$15/adult

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

JAZZ BAND

Salute to the Bands

Grant MacEwan College
and
University of Alberta
Jazz Bands
Raymond Baril, Tom Dust,
and Ken Klause, Directors

Monday, March 3, 2003 at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Overture - Salute To The Bands — Arr. Walt Stuart

Glenn Miller and His Orchestra

Pennslyvania 6-5000 (1940) — Jerry Gray
Transcribed by Jeff Hest

Little Brown Jug (1939) — Joseph E. Winner
Arr. Bill Finegan

Benny Goodman and His Orchestra

And The Angels Sing (1939) — Ziggy Elman & Johnny Mercer
Transcribed by Dave Wolpe

Vocalist: Martha Tilton

Let's Dance (1934) — Gregory Stone & Josef Bonime
Arr. John Cacavas

Artie Shaw and His Orchestra

Little Jazz (1945) — Buster Harding & Roy Eldridge

Begin The Beguine (1938) — Cole Porter
Arr. Artie Shaw & Jerry Gray

Les Brown and His Band of Renown

Leap Frog (1941) — Joe Garland

Sentimental Journey (1944) — Les Brown, Ben Homer & Bud Green
Transcribed by Fred Wayne

Vocalist: Doris Day

Tommy Dorsey and His Orchestra

Lonesome Road (1939) — Nat Shilkret
Arr. Bill Finegan

Earl Hines and His Orchestra

Rosetta (1933) — Earl Hines & Henri Woode
Arr. Bernard Ebbinghouse

Count Basie and His Orchestra

Alright, Okay, You Win (1955) — Sid Wyche & Mayme Watts
Arr. Sammy Nestico

Vocalist: Joe Williams

Intermission - 15 minutes

Overture - Two O'Clock Jump — Harry James, Benny Goodman & Count Basie
Arr. Will Hudson

Harry James and His Music Makers
It's Been A Long Long Time (1945) — Jule Styne & Sammy Cahn
Transcribed by Fred Stride
Vocalist: Kitty Kallen

Clyde McCoy and His Orchestra
Sugar Blues (1936) — Clarence Williams
Arr. Glenn Osser

Duke Ellington and His Famous Orchestra
Never No Lament
[Don't Get Around Much Anymore] (1940) — Duke Ellington
Transcribed by David Berger

It Don't Mean A Thing
[If it Ain't Got That Swing] (1932) — Duke Ellington & Irving Mills
Transcribed by David Berger
Vocalist: Ivy Anderson
Blue Cellophane (1945) — Duke Ellington
Transcribed by David Berger

Stan Kenton and His Orchestra
Artistry in Rhythm (1943) — Stan Kenton
Arr. Marke Winsten

Concerto To End All Concertos (1946) — Stan Kenton

Chick Webb and His Orchestra
A-Tisket, A-Tasket (1938) — Ella Fitzgerald & Van Alexander
Transcribed by Tom Dust
Vocalist: Ella Fitzgerald

Woody Herman and His Herd
Four Brothers (1947) — Jimmy Guiffre

Bobby Sherwood and His Orchestra
The Elks' Parade (1942) — Bobby Sherwood
Arr. Will Hudson

Finale - Benny Goodman and His Orchestra
Sing Sing Sing (1937) — Louis Prima
Arr. Jeff Hest

Grant MacEwan College and University of Alberta Jazz Bands, 2002-2003
Ray Baril, Tom Dust and **Ken Klause, Directors**

Jazz Band I

Alto Saxophone
Josh Capri GMC
Cayley Burgess GMC

Tenor Sax
Laura Craig GMC
Jason Banack UofA

Baritone Saxophone
Jessica Dyck UofA

Trumpet
Jeremy Maitland UofA
Ryan Frizzell UofA
Heidi Schwonik UofA
Ashley Clelland GMC
Ben Comer UofA

Trombone
Alden Lowrey UofA
Marty Majorowicz UofA
Joanna Henshaw UofA

Bass Trombone
Ted Huck UofA

Piano
Paul Richey GMC

Guitar
Jon Lovell GMC

Bass
Geof Davison GMC

Drums
Christopher Walton GMC

Vocal
Louise Dawson UofA

Jazz Band II

Alto Saxophone
Dan Davis UofA
Kyle Swenson UofA

Tenor Saxophone
Marshall Tindall UofA
Vanessa Wilson UofA

Baritone Saxophone
Bernie Primbs GMC

Trumpet
Caleb Nelson UofA
Elysia Hunt GMC
Janita Burgess UofA
Heather Stuart GMC
Ian Trace UofA

Trombone
John Fielding UofA
Ben Tupling UofA
Christopher Drobot UofA

Bass Trombone
Nathan Taylor UofA

Piano
Dan Bauman GMC

Guitar
Catherine Hiltz GMC

Bass
Aleks Argals UofA

Drums
Blair Fix GMC

Vocal
Signy Arnason GMC

Narrators: Dr Fordyce Pier, Mr Bob Gilligan
Guest trumpet soloist: Dr Fordyce Pier
Dancers: John Hoskin, Doug Hunter, Jane Lemm, Lynnda Sharp
Thank you to: Russel Baker - recording, Beth Lim - program

Department of Music
University of Alberta

Studio 27

Visiting Artists

alcides lanza - Meg Sheppard Duo

Monday, October 6, 2003 at 8:00 pm

Fine Arts Building

Program

Department of Music
University of Alberta

Program

Cannibal-Caliban (1975)	Francis Schwartz (b. 1940)
...e sará, Cinco piezas para piano (1973-74)	Gerardo Gandini (b. 1936)
I was struggled...! (2002)	Laurie Radford (b. 1958)
piano music 1985	Gitta Steiner (1932-1990)
Mirrors (1978)	Richard Bunger (b. 1942)
ontem (1999-I) *vôo* (1992-I)	alcides lanza (b. 1929)

Compact disc recordings by the artists are on sale at the ticket table.

The performers acknowledge the support of the Canada Council for the Arts.

Program Notes

Francis Schwartz (USA, b. 1940)
Cannibal-Caliban (1975) is an open form composition of the multi-media type. The score calls for one or more voices and instrumentalists. An innovation in Cannibal-Caliban is the use of facial gestures as an element that visually continues or ends musical phrases. These are also used as an element of contrast, but always maintaining the sense of a "continuous medium formed both by aural and visual sensations. "

Gerardo Gandini (Argentina, b. 1936)
In these five pieces for piano, ***...e sará, Cinco piezas para piano*** (1973-74), Gandini 'visits' and recontextualizes stylistic moments from Jean Philippe Rameau, Johann Sebastian Bach and Girolamo Frescobaldi. The music is delicate and full of lyricism, imaginative and oneiric. Argentinean writer Ricardo Piglia notes "Gandini's pieces for piano bring this image to my mind: an insomniac pianist searching in the night for the remainders of a music he has lost." Additionally, the composer tells us, "...e sará (And it will be) cites Verdi in the part that goes "...let us return to the olden ways 'and it will be' an advancement". The choice of only those two words ("e sará") from the famous citation - 'Ritornamo al antico e sará...' reveals my ambiguous feelings in that regard."

Laurie Radford (Canada, b. 1958)
I was struggled...! (2002)
Creating, writing, composing seems to get more difficult not easier with time and experience, but rather, more demanding of self, of broader perspectives on the art and its practices, of intentions, objectives and expectations. This struggle serves as the dramatic origin for the mini-music drama for voice, piano and electroacoustic music, *I was struggled!*. One part of the drama unfolds for a vocalist as she confronts the physical performance space, the acoustic space generated by the piano and electroacoustic materials, and her own personal creative space, struggling with lofty aspirations, emotional baggage and the very act of vocalization. A second drama occurs between the piano and the electroacoustic materials, most of which are transformed or extended piano sonorities. The piano engages these familiar sounds, gliding above them, giving way to them, finding an equal footing with them. For a few brief moments, the vocalist and pianist find themselves sharing the same musical space, only to veer off to explore their own private ruminations at the conclusion of the work. *I was struggled...!* was written for Meg Sheppard and alcides lanza.

Gitta Steiner (USA; b. Prague , 1932; d. NYC, 1990)
Gitta Steiner wrote ***piano music 1985*** during the summer 1985. This very expressionist score, typical of Steiner serious music writing, has some faint traces of jazz idioms. Divided into four pieces, the language is full of pathos, with some dark rhythmic lines of a ritual character, as in the opening and last pieces. The virtuoso writing of the middle sections gives way to an almost impressionistic, quite lyrical last number. These pieces were written for and dedicated to alcides lanza.

Richard Bunger (USA, b. 1942)
Richard Bunger, now working as Richard B. Evans, wrote ***Mirrors*** in 1978. In this piece the composer evokes a fantastic world of sound imagery, reflecting on Borge's Fauna and Eiseley's The Snout. The piano writing is agile, with accented ostinatos and

most effective phrasing. The piano part is a tour the force, which is magnified in a multi-dimensional way using tape recording and immediate playback. The recorded piano sound is heard by the audience with a slight delay, and in various configurations exploiting multiple repeats and producing different perceptions of where the sound is located. (a. l.)

alcides lanza (Canada; b. Argentin 1929)
ontem (1999-I) was written for Meg Sheppard and Shawn Mativetsky, with the financial assistance of the Canada Council for the Arts. The tape part was realized by recording readings and interpretations of the poem sung by Meg Sheppard, as well as short improvised sequences with the tabla player, Shawn Mativetsky. These digitized recordings were then processed utilizing an Akai S1000 digital sampler and dedicated software programs on a Macintosh computer system. ***"in the beginning was the egg". ontem*** (yesterday) tells a story of the beginning of our world - two symmetric universes, reflected in a mirror (espelho), then colliding (choque). Humankind is represented by two young men (dois jovens) who are just beginning to experience consciousness - still imperfect and rather hazy. The text is based on excerpts from the book *NO OUVIDO DO TEMPO/NO OLVIDO DO TEMPO* by Brazilian poet-composer Gil Nuno Vaz. The original text in Portuguese has been modified, deconstructed, and reconstructed to create a multilingual - even supralingual - experience. This work is written as a companion piece to lanza's *vôo*, continuing the theme of discovery and exploration. ***ontem*** is dedicated to Gil Nuno Vaz in grateful appreciation of his artistic generosity in permitting the use of his text.

vôo (1992-I) was commissioned by the Center for the Promotion of Contemporary Music, from the Queen Sofia Art Center (Madrid) to mark the celebration of the 500th anniversary of the first voyage to America by Christopher Columbus. While Spain celebrated this important historical event, many in the Americas deplored and condemned it as resulting in the devastation of the indigenous cultures. This piece seeks to address both sides of this controversy. While celebrating and acknowledging the gift of the "asas da imaginação" which have carried so many explorers to the "great beyond", it also provides a caution to reflect where such explorations may finally take us. Columbus may not have discovered a new world, but this coming together of diverse cultures has certainly produced one.

The text for ***vôo*** was based on poems which appear in No Ouvido Do Tempo/ No Olvido Do Tempo, by the Brazilian poet and composer Gil Nuno Vaz. The original text is in Portuguese, but lanza creates his own by viewing the text in a kaleidoscopic way, making the final version multilingual - with Portuguese, Spanish, Italian, and semantic inventions of his own.

vôo (flight); asas da imaginação (wings of the imagination); columbinas (doves); abrem se (they open); mundo novo (new world); vão (to go); dentro da historia (inside of history); ser anjo (to be an angel); ser reptil (to be a reptile); suspender pelas alturas (suspended from the heights); volar (fly); os pes (the feet); pisam (to step); então (then...); sutis (subtle); volvemos (we return); ciladas (traps); pequenos acasos (small events); inconstantes (instabilities); lanceros (soldiers); cruces (crosses); plata (silver or money); oro (gold); que van (they go); desviando (detour); la linha leviana (the gentler road); estradas (roads)

The **Duo Sheppard/lanza**, comprised of actress-singer Meg Sheppard and pianist/composer alcides lanza, has been presenting concerts of contemporary music for many years. Programming works for interactive electronics, they have played at major festivals in Europe, South America, the USA and Canada. Presenting concerts featuring Music from the Americas is of particular interest to them. Their extensive experience in working with electronics—both live and pre-recorded, plus works involving computers, visuals and music theatre—all make for concerts which are both innovative and exciting. Many composers have written works utilizing their unique talents.

alcides lanza was born in Rosario, Argentina in 1929. He moved to New York in 1965, having received a Guggenheim Foundation fellowship, and lived there from 1965 until 1971 where he worked at the Columbia-Princeton Electronic Music Center. In 1971 he was appointed professor of composition at the Faculty of Music, McGill University. Since 1974 he has been the director of the Electronic Music Studio at McGill. lanza continues to have a very active international career as a pianist and conductor specializing in the avant-garde repertoire. His programs reflect his particular interest in the music of the three Americas. Lanza has performed Piano Marathons at Pollack Hall in Montreal, in 1987 and 1992. This last featured lanza performing for five hours—non-stop—and included forty-eight different pieces for piano, electronics and film. alcides lanza has performed innumerable radio and television concerts, produced several LP and CD recordings, and has organized contemporary music forums and events.

Meg Sheppard has long been active in presenting contemporary music-theatre pieces. She has performed in music festivals in Canada, the USA, Europe and South America. Her background in theatre has resulted in a specialization in the area of theatre music for voice and electronics. Her work reflects a desire to search for eloquence and expressiveness through the use of diverse media, and in collaboration with alcides lanza, she has developed many vocal techniques for this genre.

Upcoming Events

October
6 Monday, 8:00 pm
An Evening of Big Band Jazz
Grant McEwan College and
University of Alberta Jazz Bands
Ray Baril and Ken Klause, Directors
Featuring the works of jazz greats such as Count Basie, Oliver Nelson, Charles Mingus, Bob Mintzer, Woody Herman and more.

6 Monday, 8:00 pm
New Music Series
with Visiting Artists
Ianza - Sheppard Duo
Voice, piano and electronics
Studio 27, Fine Arts Building

9 Thursday, 5:00-6:30 pm
Piano Masterclass
Visiting Artist **Angela Hewitt**
Free admission

10 Friday, 8:00 pm
The University of Alberta
Madrigal Singers and **Kokopelli**
will present a joint concert
featuring excerpts from
Vaughn Williams *Mass in G*
West End Christian Reformed Church
For tickets and other information
call 492-5306

15 Wednesday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
William H Street, Director
Grainger, Hindemith, Nelson, Prokofiev and Ticheli

17 Friday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
Bedřich Smetana
Trio in G Minor, Op 15
Vitezslav Novak
Trio quasi una Ballata, Op 27
Antonin Dvořàk
Trio in E Minor, Op 90 (Dumky)
Admission: $10/student/senior, $15/adult

18 Saturday, 4:00 pm
String Quartet Masterclass
with Visiting Artists
Penderecki Quartet
Studio 27, Fine Arts Building
General admission: $15

26 Sunday, 8:00 pm
Faculty & Friends
Malcolm Forsyth, Conductor
Alvin Lowrey, trumpet
Russell Whitehead, trumpet
Dean McNeil, trumpet
Nancy McBride, trumpet
Gerry Onciul, horn
John McPherson, trombone
Kathryn Macintosh, trombone
Ryan Purchase, trombone
Chris Taylor, bass trombone
Scott Whetham, tuba
Malcolm Arnold
Symphony for Brass, Op. 123
Einojuhani Rautavaara.
Playgrounds for Angels and other works
Admission: $10/student/senior, $15/adult

department of Music

Please donate to Campus Food Bank
Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
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